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interview with
director

**GEOFFREY
DE VALOIS**



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FROM THE GUT

Well, here it is... I was supposed to have had this issue sent out yesterday to the printers - I spent the whole night here and now it's 9 p.m. the following day and I'm still here. I'm on the last page... you guessed it, this one and I've been dead. So, I got an idea. Back in the old days, when I had a life, I used to write really clever things about the world around me. Now, since I never get out of the office, I'm completely ignorant as to what's going on.

So, in the Xmas spirit, I dug out an editorial that I wrote for issue #7 back in 88. You may of read it... but probably not.

Before I leave I'd like to wish everyone a Happy New Year and I hope we all get what we want this time around. Thanks for your support.

If your reading this issue of Draculana it's safe to say you made it through the Holiday Season. Joy to the World, ho-ho-ho... bah humbug. I don't want to come across as a Scrooge but Christmas becomes less and less my favorite holiday. I'd like to just have a week or two to just lock back and relax... that would be a great present.

I try to get through the Holidays with a smile and go through the Holiday traditions without too much grumbling... but there is one item I would like to get off my chest, and that's the HOLIDAY BELL BANGERS. You know these guys... they stand outside department stores with a bell in one hand and a bucket at their side for some worthy charity they are trying to raise dough for.

Hey, I'm not against dropping a few coins in a bucket for something worth while but these guys are at every store... and if you give to one, the guy at the next store isn't going to know it and he'll want some more. They don't stamp your hand, give you a receipt... nothing. And it's not that these guys are such animals... they are extremely courteous, they open your door, smile... which makes you feel like that much more of a creep when you walk past them without paying.

But with the evolution of money the department store Bell Bangers got in trouble... now it is perfectly normal to go into a store without a dime and come out with tons of gifts and still not have a dime... thanks to the birth of plastic money. The Bell Bangers aren't dumb tho... they saw the problem and acted - they set up re-enforcements at bank entrances, drive thru's and 4-way stop intersections. Let's face it, going in or out of a bank... nine times out of ten your going to have money! And what can be worse than sitting at a stop light and having some guy staring at you in your car, while he's in the cold, holding a can.

Well there are ways of getting around the B.B.'s. First, always try and pick one that is giving away a little flower or some candy for your donation - this can be displayed somewhere on your person to show other B.B.'s that you gave... For department store entrances it is best to travel in two's - just as you get to the door start talking to your friend, laugh at a joke, whatever... just make sure your attention is focused on that person only - until you get through the entrance. The kamikaze method of getting out of a store would be to drop an item that is either light enough, or round enough, to go uncontrollably out into the parking lot, forcing you... to chase it. This is a quick exit from the store but sometimes can be hazardous with a lot of oncoming traffic.

For the B.B.'s who attack cars at 4-way stops... there are three methods as they approach your car. 1) Turn up your radio loud, put on dark shades and do your best Steve Wonder impersonation. 2) Act like you've dropped something on the floor and bend down to look for it and 3) do the kamikaze method... drive through the intersection ignoring any lights or signs.

I know most of you are thinking, "You cheap fucking bastard, cough up some cash." But if you stop and think about it - who wants to pay tolls to get in and out of stores and down streets?

Someone should incorporate Bell Bangers into other areas like raising money to make movies - build your home - whatever. It's like no interest loans that you never pay back... unless you donate to another B.B.

My area is affected worse than most... they are here all year round, especially the ones on the street. The last one I saw was an old lady with a Purina Cat Chow box standing in the middle of the street. She gave her a buck... I always liked Morris the Cat.



Tracy
Chioda
photo
by
Kette
Aristok

bloody box

To whom it may concern,

I just received an issue of DRACULINA #19 as part of a package I got for joining the Debra Lamb fan club. I had never read an issue of DRACULINA before so I had to write this letter to let you know that DRACULINA kicks ass!

I especially enjoyed the interview and centerfold of Debra Lamb. Lamb is the most excitingly beautiful 'B' movie star to come along since 1940's 'B' movie star Acquanetta. I also liked the cover photo featuring Debra Lamb because it looks like it was shot in the Florida Everglades.

After seeing the centerfold in DRACULINA #19, I know why Joe Bob Briggs, the World's Greatest Drive-In critic and good friend of mine, honored Debra Lamb with the title of having "The Perfect 'B' Movie Body." Keep up the good work,

Wes Pierce
Orlando, FL

Dear Hugh,

The girls of In-House are welcome at my house anytime! What a beautiful group! I had the pleasure of meeting Mandy Leigh at a show. Not only is she super cute, but she's friendly too. My favorite picture in the article page 34 Julie Wallace - that look brings me to my knees! I look forward to more of In-House in your next issue.

Ken Gorman
High Point, NC

Hugh,

Keep it coming. The Hell with bi-monthly, let's go bi-weekly! Your mag kicks major ass against the competition. Mandy Leigh, I can not explain other than she just hypnotizes me. I think she should be a regular in each issue. Does she have a guy in her life or does she like women. I notice she never mentions a guy in her interviews. Nothing wrong with that but it will break my heart.

I have a few things to ask you about on the story on GREP, Tim Routers new masterpiece. Is there a chance you can nab an interview with the chicks in that movie, most notably Michelle Ashton? Her body screams torture. Also, what happened to Falcon Video. I have been waiting for their next release and it never came. Were they a fly by, one hit wonder group, or are they going to hit us with more great stuff? Maybe that scase, yet hesitant Nancy Fehsenko has grown up and will show us what she had in their last movie. What happened to the nude spread on her?

Bring back the DRACULINA girl that used to grace the Bloody-Box section. She is a splashing image of a DRACULINA model. Black hair, big boobs, a Julie Strain and her sisters? I heard rumors that she was sisters with Tom Weigel.

Next subject, are you going to have any 'best of' issues that just feature what to call scream queens? Those are not good, I mean.

(continued on page 43)

VAMPIRE CONSPIRACY

INTERVIEW WITH DIRECTOR
GEOFFREY de VALOIS

by Hugh Gough



Below (l to r) Hughes, de Valois, Kathy Arzuff, Michael, and the cast of Vampire Conspiracy

If you are looking for a vampire movie with a little different twist on the subject, stuffed with sexy women, and high production values... VAMPIRE CONSPIRACY may be the movie for you. Director/co-writer/producer Geoffrey de Valois calls it a very weird cult classic, black comedy, about lusty corporate vampires who prey on sexy sorority girls as part of a worldwide vampire baby breeding program.

Geoffrey de Valois, a film school teacher and producer, director of over 150 TV commercials, took his talents and contacts to shoot this funny movie on weekends from April 1993 through June 1994. Featuring beautiful newcomers Heather LeMore and Michelle Slocum, as well as Playboy and Penthouse models Anastasia Alexander and Leslie Hall, the movie proves an instant attention getter from the start.

With sequels already in the works this second VAMPIRE CENTERFOLDS, already 90% shot, we thought we'd better get on top of things and talk to a guy that you are definitely going to be hearing a lot about in the future.

HAVING BEEN ACTIVELY INVOLVED IN MAKING COMMERCIALS AND COMPUTER ANIMATION, WHAT MADE YOU DECIDE TO TAKE THE DIVE INTO A FEATURE PRODUCTION?

I've been working professionally for 15 years, and these certainly are Renaissance times. I find myself constantly metamorphosing, evolving, reinventing what I do every few years. I hate labels, but at an early point in my ca-

reer a description like political activist/multimedia & light show artist/rock n roll drummer would have fit, but then that changed to something like experimental filmmaker/poet/fine art photographer, which lead to documentary film director/TV commercial director & DP which then changed to computer animation producer/visual effects designer/laser disc producer. Now I find myself reincarnated as a fea-

ture film writer & director, new media content creator, song writer I guess. I'm really trying to concentrate on the film writer/director stuff, but there's so much I like to do. I hate being bored.

YOUR NAME SEEMED TO APPEAR ALL OVER THE CREDIT LISTING... I TAKE IT YOU WERE ACTIVELY INVOLVED IN EVERY ASPECT OF THE FILM...

I produced and directed and I was the main writer on the script, along with John La Monie - my co-producer. I also shot a number of the

scenes, although we also had a very fine DP, Michael, when he was available. I did some of the early editing before Chris Leong started, and I co-wrote and produced all the songs in the film with my music partner Adrian Henson and our band Nightfire.

WHAT INSPIRED THE STORYLINE FOR VAMPIRE CONSPIRACY?

It just sort of evolved. We wanted to make a fun film and really loved the vampire genre, so we decided to do something a little different. Nudity is good, a little blood





never hurt, but we really wanted to take it in a decidedly campy direction with a strong female protagonist, and use a real MTV kind of approach which I'd never seen before in this genre. If what they say about films reflecting some innermost repressed thoughts, God knows what's running around in the back of my brain! One thing that was important was to NOT make a film that involved male violence towards women, which I find really reprehensible.

Shooting only on weekends over a period of time (like CLERKS) is actually what made the film possible because of the money and people involved. Most of the cast and crew had "day" jobs during the week, and on what we were paying, which was very little or nothing, it would have been very hard to get as many talented people as we did if we were shooting for two or three months straight like most features do.



THE SHOOTING SCHEDULE WAS DRUG OUT OVER A VERY LONG PERIOD OF TIME, DID THIS CAUSE ANY GREAT PROBLEMS AS FAR AS KEEPING EVERYONE AND EVERYTHING TOGETHER?

THE FILM SEEMED TO HAVE A MTV TYPE ATMOSPHERE, WITH ITS EDITING AND VISUAL EFFECTS. THIS SOMETHING PLANNED FROM ORIGINAL CONCEPT, OR SOMETHING THAT JUST ASPIRED DURING COMPLETION?

We were lucky. No one died, moved, had a baby or became an overnight mega-success.

It was planned as a very fast paced, cutting edge kind of



From top to bottom: 1) Penthouse on Park: Geoffrey de Valois and Liddy Roley 2) Lucky Roley on the set with DP Michael Cini 3) Makeup artist Trecia Bobst with actress Tony Qualls 4) The Mulibu State Cheerleaders in the upcoming VAMPIRE CENTERFOLDS



film with very strong attention being paid to music and movement.

THE MUSIC VIDEOS FOR V-TV SEEMED TO BE SHOT WITH THE IDEA THAT MAYBE THEY MIGHT SHOW UP ON THE PLAYBOY CHANNEL OR SOME OTHER OUTLET... WAS THIS THE PLAN?

The Vampire TV segments are actually also part of another project we're currently working on for release in '96 called **THE DARK GIFT**, which will be a feature length collection of erotic vampire music videos featuring a very seductive hostess who ties all the different segments together.

WHEN YOU WENT TO CAST THE MOVIE, DID BUDGET RESTRAINTS CAUSE YOU TO CAST PLAYBOY AND PENTHOUSE MODELS, AS OPPOSED TO KNOWN ACTRESSES?

The majority of the actors in **VAMPIRE CONSPIRACY** are actually professional union actors based in LA, although we did also have a few who's background was more of a Playboy/Penthouse modeling type background. But that wasn't to save money, the models actually cost more to shoot than the union actors (who worked non-union). Using a name actor would have involved going SAG union for all the actors, and the cost on that alone would have been approximately twice our entire budget for the whole film. Many of our actors had comedy/improv backgrounds which was great, because I'm very open on the set to suggestions.

WAS THERE ANYTHING CUT OUT OF THE ORIGINAL WORK?

Our foreign sales distributor who provided funding to complete **VAMPIRE CONSPIRACY**, also made a number of changes in the finished film. They deleted most of a

subplot with what I thought was the funniest character in the film that of Eli/Dr. Wolfson, the insane homicidal schizophrenic psychiatrist/handyman at the sorority house. They also took out some of the more gory shots and scenes, and we really didn't have time to do as much of the fast cut MTV style editing stuff as I would have liked. At some point I may go back and do a director's cut. But we still have

VAMPIRE CENTERFOLDS (the sequel), and SORORITY HOUSE VAMPIRES (the prequel) to finish editing!

THERE WAS AN ABUNDANCE OF NUDITY AND SEXUAL SITUATIONS THROUGHOUT THE FILM, WAS ANY OF THE WOMEN OBJECTIONABLE TO THE SCREENPLAY IN ANY WAY?

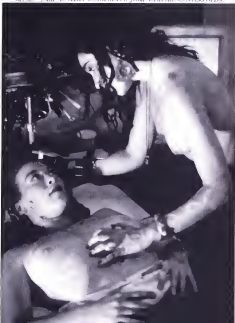
A couple of actresses in the film weren't comfortable with any nudity, which I respect, so we actually had some no-nudity roles. And here I thought we'd have the world's first totally nude vampire camp comedy! Just kidding. We were very clear in casting that there would be nudity involved in many of the roles, so everyone auditioning for those parts understood what was involved. Unlike Playboy and some of the other companies shooting films with nude scenes, we did NOT require any nudity during the casting process, which I think can be demeaning. We did ask to see people in swim suits if we were seriously considering them for a role. On the set when there was nudity we tried very hard to keep things on a very casual and yet still professional bases, and in one or two scenes when an actress asked, we shot with a "closed set".

DID ANY FUNNY MISHAPS OR SITUATIONS ARISE DURING THE FILMING?

On a couple of the weekend shoots at the studio we used as the vampire headquarters, there was so much nudity



Above: Michelle Moulton & Morgan Crawford
Below: Paul A. Taylor & Adam Ford from **VAMPIRE CENTERFOLDS**





Left: Jasmine Leon

Above: Barbara Savage

Below: Jennifer Mulrow

being shot that the actresses got so used to it all that no one was even bothering to cover up between scenes. You'd walk down the hall at the studio right by a half dozen topless or nude actresses just hanging out, or running lines, or smoking cigarettes, or eating. Wild! I ought add that we had a lot of (mostly male) crew members wanting to work on this film - even though it was deferred pay! And no one complained about the usually very long hours. I think the



record was starting a weekend shoot Friday and going to 6 AM on Saturday, catching a few hours sleep, and then shooting straight through until Monday afternoon! Actually I think we did that twice.

The opening beach scene was shot on an isolated state beach, and we got busted big time halfway through the day's shooting by LAPD helicopters and armed cops who did not like us shooting topless women on their beach - even though it was completely deserted! We also got popped by the Highway Patrol for shooting exteriors off a huge bridge in the LA harbor. In both cases we had to pack up, but we got away with only warnings. But there's no adrenaline rush quite like trying to finish the last few seconds of a scene with pissed off armed police trying to shut you down.

We shot in one really bad neighborhood in LA all weekend, and on Monday morning when I dragged myself off the set to drive home I found out that someone had set my car on fire at some point over the previous 48 hours! That was exciting. And of course the afternoon the LA riots started, not only were we shooting near that neighborhood, we almost pulled

off the freeway on the way home to get gas to the exact intersection where people were being clubbed out of their cars. That could have been a lot of fun.

THE BUDGET WAS AT \$50,000, BUT THE QUALITY OF THE PRODUCTION SEEMS MUCH HIGHER? HOW WERE YOU ABLE TO GET THE MOST FOR YOUR MONEY?

One of the main ways any low budget film gets production value is exploiting the people who work on the film, by having them work insanely long hours for little or no money. Roger Corman (among others) has built a whole successful studio empire founded on that premise. And it works because the filmmakers get the labor they need for the money available, crew members get experience which leads to better paying jobs, and actors get exposure and videotape on themselves to show to agents and other producers. The key is to always respect the people you're working with and feed them well!

Another big word is favors. You just basically call up everyone you know and ask for stuff. Who's got equipment they're not using, anyone have extra costumes, discount



film, who can get us a break on telecine, etc. Locations can be hard to get and use in LA when you can't afford permit fees. We used my house a lot, my co-producer's sister's house for the sorority house, a crew member's girlfriend

who worked in a bank let us in to shoot all one weekend starting after the bank closed - which became the TV station, the vampire conference room, the jail cells, etc. We used the giant LA sewage treatment plant for the vampire headquarters exterior, and Griffith park for the college campus.

NOW WITH A COMPLETED MOVIE IN HAND, HOW HAVE YOU FOUND IT DEALING IN THE CURRENT MARKET PLACE?

We got a foreign sales distributor, Sierra Sky Entertainment in LA, while we were still shooting on the film. They're taking it to the major international film markets, Cannes, MIFED and AFM. We're still looking for a US home video distributor, and until we find one we're self-distributing the film - which is basically a lot of work for very little money. Hopefully that will change, because we think the film is pretty unique, and has a lot of qual-





ties that will appeal to viewers.

HOW FAR ARE YOU WITH THE SEQUEL, VAMPIRE CENTERFOLDS?

VAMPIRE CENTERFOLDS is 90% shot and can best be described as a MTV style funny erotic vampire "mock documentary" in the tradition of SPINAL TAP.

COULD YOU GIVE US A PLOT SUMMARY FOR THE NEW MOVIE?

VAMPIRE CENTERFOLDS follows an innocent young cheerleader on a dark and erotic journey into the nightmare underworld of Hollywood movies. Cast in a strange film about vampiric bloodlust, she discovers a secret coven of beautiful and alluring actresses who are transformed into sex obsessed bloodthirsty vampires by night!

WHEN VAMPIRE CONSPIRACY WAS FINISHED YOU SET OUT TO MAKE A SOUNDTRACK CD, COMIC BOOK, CALENDER, VAMPIRE TEE SHIRTS AND HATS, INTERACTIVE CD-ROM AND INTERNET "HOME PAGE". HAVE ANY OF THESE IDEAS MATERIALIZED?

We have VAMPIRE CONSPIRACY hats and tee shirts for sale (\$25 each), and the soundtrack cassette is finished (\$15) with 14 original songs. We have literally

hundreds of great stills for a calendar, just need a publisher. We have tons of content for a CD-ROM and/or an Internet WWW site, and are actively looking for people to collaborate on these projects with. So if you're a brilliant young vampire freak/designer/computer cyberhead let us hear from you!

YOU HAVE A FEATURE PLANNED WITH BRUCE LEE'S DAUGHTER, SHANNON LEE, CALLED CHAIN REACTION. IS THIS STILL IN PROGRESS?

I hate to talk about stuff before it's actually happening, because there are so many things in this business that you don't have control over, but we have optioned a great noir thriller script called CHAIN REACTION, which Bruce Lee's daughter Shannon Lee is interested in. And we have an incredibly intense political thriller which I wrote and hope to direct in '96. These projects are all in the 1 to 3 million dollar range, and will be shot on different locations across the US on 35mm. I'm also in the middle of recording a very political album/CD called Militia Blues about how dangerous right-wing terror groups are in America.

YOU HAVE WORKED IN AND AROUND HOLLYWOOD FOR SOME TIME... WHAT IS YOUR OPINION OF THE MOVIE INDUSTRY... OF THE HOLLYWOOD ATTITUDE?

I really wish the film business was



Above: Tonya Quals and Beth Ann Ruble

more about film and much less about business, but the truth is that it really is an industry. In fact entertainment just surpassed aerospace as an economic and employment factor in California. But a lot of people involved in films could just as easily be making widgets as making movies, which is really sad.

I think the confluence of computers and the net, inexpensive digital production technology (cameras, editing, effects), and multiple distribution channels and outlets is leading to a revolution (or at least an evolution) in visual entertainment in America. I think there will be increasing opportunities for people in all parts of the country to make films on a more democratic, decentralized fashion. Hopefully this movement in technology and access and attitude will counteract, at least in part, the growing power of

the giant corporate Time/Warner/Turner and Disney/ABC's that are monopolizing and homogenizing entertainment.

WHAT DO YOU THINK IT TAKES TO MAKE A GOOD MOVIE?

I think making films has got to be the most difficult art form on the face of the planet. A writer just needs a pen (or a computer), an artist needs paints and canvas, but a filmmaker needs money, dozens or even hundreds of people working together in sync, locations, advanced technology, and a mastery of crafts ranging from photography to sound to design to editing to effects to music. And then he or she has to be a talented business person on top of it all! A good low budget film requires a great script, a unique vision, tons of talented collaborators, a huge amount of good luck, and most of all - a never give up attitude!







DONALD SUTHERLAND FARMER

Two weeks before shooting was to begin on Stratosphere Entertainment's **DEMOLITION HIGHWAY**, I put out the call. I wanted bikers . . . LOTS of bikers.

Young ones, old ones, dirty ones, downright filthy ones, bikers with chains, bikers with tattoos. If there was a biker within 100 miles of Cookeville, Tennessee - I wanted him on my set first thing Friday morning.

When the big day arrived, I found my shooting location looked like a scene from **HELLS ANGELS ON WHEELS**. As much as bikers like to drink beer and party, they apparently like getting their face in a movie even more. I was a little concerned at first that a "real" biker gang filled with non-actors might be impossible to control on a movie set, but the bikers proved willing to do pretty much do anything I asked them to do in exchange for a few minutes of glory on camera.

Above: Brendan Duns (left) leads a gang of bikers.

Right: Theresa Lynn and Tania Feltus.

Below: Maria Ortiz with

Joe Estevez.





In the 60's and 70's, some times it seemed like Holly wood ground out a new biker movie every week. I got my first taste of biker cinema when the Arnold Drive-in in Tullahoma Tennessee ran the memorable triple feature **WILD ANGELS**, **HELLS ANGELS ON WHEELS**, and **THE GLORY STOMPERS**. What really hooked me, though, was **WEREWOLVES ON WHEELS**, usually paired on a double feature with **SIMON, KING OF THE WITCHES**. As a little tribute to that 1971 film, I modeled one of my biker characters after the tarot card reader from **WEREWOLVES ON WHEELS** and cast Ghetti (**RED LIPS**) Chasin in the part (Well, actually, Ghetti read my script and insisted I let her play the tarot card biker instead of the part I'd originally cast her in. And who am I to argue with the girl who shaved corpses in **GOROTICA**?)

As she had on **VICIOUS KISS**, Ghetti also worked behind the scenes on **DEMOLITION HIGHWAY** as Assistant Director, proving herself more invaluable every day. Another of my "regulars," Maria Ortiz, doubled as a strapper in front of the camera and Unit Production Manager behind the scenes. I also dipped into the cast of **COMPELLING EVIDENCE** and brought back the very statuesque Doris Ragsdale to play a waitress in a sleazy nightclub run by JOE ESTEVIZ.

I first met Doris four years ago while working on director Rick Martin's Cookeville-filmed **DEMENTED ANGEL**, where Doris co-stars with Michelle Bauer and Angela Bowie. Considering that she

was almost a reluctant heart donor in **DEMENTED ANGEL**, then is graphically shot through the forehead in **COMPELLING EVIDENCE**, Doris gets off pretty easy in **DEMOLITION HIGHWAY**, she just stands around looking gorgeous while two thugs use Maria Ortiz for target practice. I do have a new script I'd like her to read - about five pages of dialog before getting **SCALPED**. I wonder if she's interested?

Rounding out the female cast of **DEMOLITION HIGHWAY** were newcomers Lisa Lyre and Tandra Fields (each making their film debut) and Theresa Lynn, best known as JJ North's co-star in **VAMPIRE VIXENS FROM VENUS** and **DEPRAVED**. I've heard that Lisa just finished her second film recently for Fan Asia, the Los Angeles company which produced the upcoming Dana Plato /Frank Stallone/Danny Fendley pic **LETHAL COWBOY**. And my co-producer Rick Martin was so impressed with Tandra, he's promised she'll have a prominent role in his own next film.

I'd originally met Tandra in 1994 during casting for **RED LIPS**. Even though I didn't use her in that project, Tandra has since gone on to make a name for herself in country music videos, most notably an elaborate clip for the group Shenadoah where she was dressed as a Marilyn Monroe lookalike. Since she lives in Baxter, Tennessee - I told Tandra that **DEMOLITION HIGHWAY** makes her the first Baxter resident in 25 years to break into movies (the last being local boy Roger Herren, who was memorably raped by Raquel Welch in 1970's



MYRA BRECKENRIDGE

The plot of *DEMOLITION HIGHWAY* involves an former mob hitman (Danny Fendley) who's set up by his gang and shipped off to prison for five years. After being paroled, he promises to rescue a girl (Lisa Tyré) being held prisoner by his former boss (B-movie ves-

tern Joe Estevez, recently seen in *SOULTAKER*, *DARK UNIVERSE* and *BEACH BABES FROM BEYOND*). During the course of the movie, Danny and Lisa meet the aforementioned bikes gang before finally facing off with Joe in an abandoned rock quarry where I staged the final scene

Previous page: Donald Faison (in camera) directs DEMOLITION HIGHWAY. Top: Tania Fields, Theresa Lynn, Danny Fendley and Lisa Tyré. Middle & bottom: Theresa Lynn as "Raven." This page: Right: Sharon Ross (left) and Davis Ragsdale. Below top: Tania Fields and Lisa Tyré. Bottom: Tania Fields.



on a precarious 150-foot ledge.

Hiring Joe Estevez as the movie's heavy proved one of our best casting choices. Joe has the kind of energy and enthusiasm that makes a director's job very easy, and was constantly coming up with funny lines and bits of business for his character. Although he's best known as the younger brother of Martin Sheen, Joe impressed me as being every bit as talented as his more famous sibling. Joe pointed out that his nephew, Ramon Estevez (brother of Charlie Sheen and Emilio Estevez) now lives in Nashville. Of course, the fact that Ramon has starred in *TWO JESS FRANCO MOVIES* makes him a more interesting local celebrity to me than all of Nashville's country singers combined!

Since *DEMOLITION HIGHWAY* is by far my most action oriented movie, I needed to have stunt men and special effects experts on set

almost every day. To handle the film's explosions, machine gun shootouts, and bloody bullet hits, I again turned to Bob Shelley, who worked with me on both *VICIOUS KISS* and *DEADLY RIN*. Bob had recently staged all the explosions and gun fights for director Robert Rodriguez' film *DESPERADO*, and had no sooner completed *DEMOLITION HIGHWAY* before he was off to Texas for the latest *LONESOME DOVE* miniseries.

Danny Fendley and I are currently supervising the rough edit of *DEMOLITION HIGHWAY*, and plan to debut it in February along with *VICIOUS KISS* at the American Film Market in Santa Monica. Of course before that can happen the film needs an on line edit, color correction, sound mixing, Foley, ADR, music scoring, and titles... then posters have to be made, ads taken out in the trades, etc. There's a lot of work left to do and I'd better get busy!



Kimberly Finkbeiner EXULTATION HIGHWAY





MARIA ORTIZ

**HUGH
GALLAGHER**

"...ever since I was a little girl all I ever wanted to do was be an actress... that or a vampire," Maria Ortiz said with a chuckle when I phoned her. For those of you who missed her name in issues #23 (Bit's n' Pieces) and #24 (VICIOUS KISS), Maria Ortiz is the star of RED LIPS 2 (still in production, and is going to be re-named VIRGIN VAMPIRES: RED LIPS 2), acted in and worked as second assistant director on VICIOUS KISS, plus acted in and worked as unit production manager on DEMOLITION HIGHWAY.

Where most seem to head to California to pursue an acting career, Maria's life was turned in opposite directions when her family moved from California to Nashville, Tennessee when she was a Junior in High



Above: Ghettys Chasun and Maria Ortiz from *VIRGIN VAMPIRES RED LIPS 2*.

School. Her parents felt that it was safer place to raise her younger brother and sister. But Maria still had her visions of becoming an actress and it was a chance meeting that put her back in the right direction. While working as an exotic dancer, she was approached by writer/director Donald Farmer... it was in no time that the two were headed to New York to begin production on *RED LIPS 2*.

"It was a lot of adding," Maria says about her first day of shooting on *RED LIPS 2*. "We prepared for it as much as we possibly could the night before, it was only one day of shooting. I don't know how many days of shooting they did in New York, but I didn't get to go, one of my friends got in a car accident so I had to skip out and they filmed around me."

But Donald, notoriously known for having more than one iron in the fire, was soon back in Atlanta working on *VICIOUS KISS* and Maria was by his side playing a small part as a biker chick - and acting as second assistant director on the shoot. I asked her if she enjoyed the technical side

more than the acting. "Not more, definitely not more," she claimed, "I've been acting since I was a little girl and it's the only thing I've ever been good at, so I'm very good at it. Although I was very nervous on *RED LIPS 2*, (laughs) because I had never been in front of a camera before. I do like the technical side, it's a lot of fun. It helps me appreciate to how movies are made. Now, when I watch a movie I critique it constantly, it kind of ruins it for me, I can't enjoy it totally. I'm looking for movie flaws constantly (laughs)."

It was no sooner that they finished shooting *VICIOUS KISS* that Maria was with Donald again helping on another feature, *DEMOLITION HIGHWAY*. This time Maria plays the part of a stripper, and works as unit production manager. Having worked as an exotic dancer, I asked if it was any different dancing in front of the camera. "Actually, originally it wasn't intended for me to take off my clothes, I was supposed to stay in a bikini or a dress... whatever it was they wanted me to wear for my wardrobe. I

managed to talk Mr. Farmer into letting me take off my top. I figured it would be a little more realistic... not too many strippers keep their clothes on. (laughs)"

After shooting on *DEMOLITION HIGHWAY* was completed, Maria and Donald now plan to go back to New York to finish shooting *RED LIPS 2*. Though, after seeing Maria in action behind the camera, Donald now offered her the role of director to finish off the movie. "Actually, the strips isn't totally completed yet. Maria comments on the movie, 'what he's aiming towards I'm bitten by Ghettys Chasun. I'm fascinated by vampires, a big vampire fan. She bites me and I drain her of her blood and while she's out of it I go on a rampage and become a vampire... I'm big fan of a movie star who always plays a vampire and I believe that she really is a one. So, I stalk her and her friends and family and stuff... and try to get close to her... so far that's about as much as I know... (laughs) Donald is an interesting character."

Maria is now focused on

her goal in life, which is working in front of the camera, or at least behind it. It's her only real interest, unable to stay focused on the normal type jobs. "I'm not dancing anymore... pretty much I do telemarketing, basically any odd jobs I can get. Waitressing, anything... I have a hard time sticking to any one job, I have a short attention span."

Since there isn't a lot to do in Nashville in the acting world, Maria has plans to move to a major city in the near future. Turning 23 in January, Maria is moving towards the one thing she feels she is really good at. "I think if anything is predestined, it's my acting career. It's the only thing I've ever been good at. I'm a natural. My specialties are improvisations and accents, and it just comes naturally to me and I love it... nothing else compares. That's what I plan to pursue." Maria adds, "I don't care if I'm rich and famous, when I die I just want to be appreciated. I want people to go 'man, that bitch can act!'"







CARNIVAL OF SOULS BY SYDNEY BERGER

by Robert
R. Rees

As many of you readers know, **CARNIVAL OF SOULS** was an eerie film made on a small budget in 1962. The story concerns a girl who, after a near-fatal car accident, is haunted by "Death"—quite a ghoulish

phantom. This creepy film is markedly atmospheric and has some suitably nightmarish photography to recommend it.

Sidney Berger, co-star of the underground cult classic **CARNIVAL OF SOULS**

recently put in a rare guest appearance at Stargazer '93, a nostalgia convention held in Houston, Texas, in March of this year. He shed light on the background of this 1962 film while furnishing little-known facts and amusing anecdotes, as well.

HOW DID THIS FILM COME ABOUT IN 1962?

Herk Harvey (the film's director) was a producer-director at a place called Centron films in Lawrence, Kansas. That company had been there a long time and made documentary and educational films. I was a graduate student at the University of Kansas. He and a writer friend, John Clifford, decided to put this film together. I was ready to go to New York on business, but Herk asked me to read with some candidates, just to help him out. I said, "Sure." I had already made some commercials and documentary films with Herk as an actor. I was majoring in theater. Herk decided he really wanted to use me in the role I had been reading, so

he removed the man he had chosen originally for the part and gave him an administrative position on the film. Then Herk said to me, "While you're in New York, why don't you see if you can find me the lead for this?" That was certainly an unusual move. But, I had an agent named Monty Silver who had several girls read for the part and I thought Candace Hilligoss was just perfect. I brought her back to Lawrence, Kansas, quite late at night. Herk wanted to see her immediately. Interestingly, he thought she was absolutely wrong—perhaps because she was bedraggled and tired. He was ready to send her back in the morning. Well, the next morning, she was rested, beautifully dressed and coiffed, and he changed his mind almost immediately.

HOW WAS THIS PICTURE FINANCED?

Herk Harvey was a staff director for Centron. The money was raised by anyone he could get his hands on. A number of people in



Lawrence bought stock in the picture, essentially. The film cost between \$50,000 and \$60,000. The cameraman from this film went on to do "Hawaii 5-0", so he was very good.

WHERE WAS THE FILM SHOT?

Both in Lawrence, Kansas, and Salt Lake City The germ for the idea came to Herk on an auto trip through Salt Lake City He passed this old deserted bath pavilion The image stuck in his mind and this is where the idea for the film came from.

HOW LONG DID IT TAKE
TO MAKE THE FILM?

About 8 weeks.

WHAT UNUSUAL OR ODD INCIDENTS HAPPENED ON THE SET?

One funny thing is a scene where Candace is supposed to go deaf, in Salt Lake City. She runs down an alley in total silence, except you hear her feet. She can't hear anything and there's no environmental sound at all. We never had the money to sync it properly, so we just did the sound of her feet with wooden blocks. Because we couldn't sync it properly, her feet and the blocks were like a beat apart. A number of

critics around the country who reviewed this film talked about this moment as being one of the great stylistic moments of the film. It's not. It's one bit of inability to really do what we should have done professionally.

Candace was a "method" actress. Herk was there to shoot the film as efficiently and quickly as possible. I remember one night on the picture she was to shoot a scene with me where I'm kissing her neck and she looks in the mirror and sees "Death." She had just walked in off the street and Herk said, "We're going to do the big hysterical scene now." She went blotto. She didn't know how she was going to get motivated for this. So, I took her aside and in five minute she was able to do it. It was an example of how two people trained similarly can work to help each other do something. The director couldn't allow 1-1/2 hours to get into character. Then she did her scene in one take.

WHAT WOULD YOU SAY WAS THE FUNNIEST THING THAT TOOK PLACE ON THE SET?

Well, I'm blind in my left eye and have been since birth. Candace has a scene where she's taking a bath when I knock at her door. There's a

shot of her in the bath and me at the door. She gets out of the tub and puts a towel around her and goes to answer the door. Well, the door was cracked open a little and my eye was looking through the crack in the door. There's a shot of my eye across the whole length of the screen, and then a shot of her dropping her towel, and then a shot of my eye again. I can't tell you how many people have told me that that was the most sensual look any actor had ever given on the screen. Of course, I was reading a newspaper with my good eye and could see nothing when I stood in the doorway with my blind eye.

BESIDES CANDACE HILLIGOSS, WERE OTHER ACTORS NEW YORK "ACTORS STUDIO" TRAINED? HOW ABOUT THE CREW?

Several were trained actors, but most were not. Most were recruited there in Lawrence, Kansas. As far as the crew was concerned, I'm not sure what their backgrounds were. We had few technical problems. I'm bowled over by the quality of the film for the amount of money spent on it. They must have been technical geniuses to be able to accomplish what they did with so little money.



COULD YOU TELL US ABOUT THE MAKE-UPS YOU USED?

It was homemade. Herk Harvey, as you know, played "Death" in the film. The make-up was just flour and water. We couldn't afford anything else.

DID YOU MAKE OTHER ENTERTAINMENT FILMS AFTER THIS WAS RELEASED?

No. This was my one and only. For many years, I figured CARNIVAL OF SOULS was just a fun thing we did. I thought it was a little effort that was just going to slip by the wayside and that no one would ever remember it. I was based in Kansas. I was getting a doctorate degree. In order to make entertainment films, you have to be where the action was and I wasn't. When I first went into college I was going to be an actor, but I changed and decided I would get my doctor's and teach at a university instead. I knew what New York acting was like. The chances of getting anything were virtually nil. I was earning good money doing commercials with Centron and other things while I was a student. So I continued to act during that time in commercials and educational films. No one from Hollywood came to Lawrence, Kansas, to

(continued on page 54)



Candace
Haltigan @
Sydney
Brewer

DRACULINA's FOCUS ON...

Tracy Chioda

Ms. Tracy Chioda a 36-21-36 5'4" 24 year-old independent free-lance glamour model with a desire to get into the film industry. She is a professional model and club member of Glamour Photographer Photo Club (GPPC), the largest Midwest's club/shoot organization, home based in the Chicagoland area (no agency or finder's fees). Tracy is a first in a series of GPPC club member professional models to be showcased to the film industry exclusively through Draculina Magazine.

To contact Tracy write her c/o GPPC, PO Box 291, Bedford Pk. IL 60499-0291 or Edward Shanahan president of GPPC at (708) 430-5245 mornings and afternoons. Information about the club, live model shoots, Glamour Spotlight Magazine, CD's and more can be addressed (LSASE) as mentioned above. GPPC next live model shoots in the Chicagoland area will be Feb. 10th and a studio shoot at the end of Feb. Wisconsin is planned for March.

Photo credits this page - Keith Artistuk

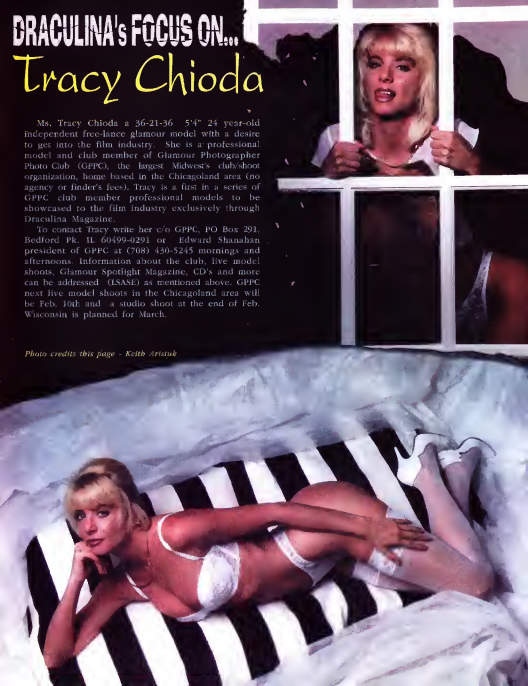




Photo credit: Norbert Wrobel



making of

WITCHBAIT

photographed
& written by
Bill Randolph



Kelly Smith

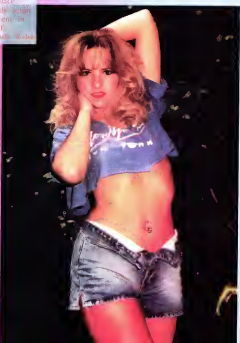
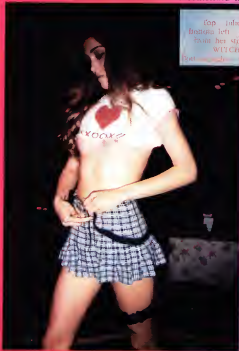
Well it's been almost a year since the article on "The Making of Bloodscent" appeared in DRACULINA, Issue #22, and what a year it's been. The response to BLOODSCENT was overwhelming. As a result, In-House Productions has gained both national and international attention. With the attention came the questions "When's the next video coming out?" "Is Mandy Leigh in it?" "Can I order it now?" Well, here it is. And the answer to all the questions...is yes!

Even before the shooting was done on BLOODSCENT, the concept and storyline for WITCHBAIT was in the works. Mandy Leigh and I began tossing around ideas on long car rides to conventions. We decided that we had proven a point with BLOODSCENT that a big budget wasn't needed to produce a successful horror video. Now we needed to go a step farther. The people that purchased BLOODSCENT were so psyched that the last thing we wanted to do was disappoint them with the next production. And believe me, we didn't.

The first step was to find some new talent that fit the In-House style. And we definitely did. Amanda Walsh, Michelle Milano, Ashley Walsh and Debbie Graves were the first to join Mandy Leigh and Julie Wallace in the cast. Many of you may be familiar with some of these names, even though they're all fairly new to the business. All of them appeared in the article in DRACULINA #24 on "The Girls of In-House". And of course Michelle Milano was the centerfold in



Top: Julie Wallace
Bottom left: Mandy Leigh
From her strip scene in
WITCHBAIT.
Bottom right: Amanda Walsh



that issue.

Then we picked up a couple of new male leads: David Bayer and Tony James, both from the Philadelphia area. Last but certainly not least we cast Kelly Smith and Elizabeth Michaels. As would be expected, the cast has increased from 20 members on *BLOODSCENT* to over 30 for *WITCHBAIT*. Along with that increase came an overall increase in production quality. New equipment was purchased to enhance sound quality. Innovative techniques were added for more interesting camera angles and much more time was taken with the actual production.

As I write this article we are about 15 scenes away from having *WITCHBAIT* shot. The editing will take approximately 3 weeks and then it's ready for distribution. We're expecting to start shipping copies before the end of January.

In *WITCHBAIT*, Mandy Leigh stars and plays April Myers, the priestess of a modern day coven of witches. Her right hand witch is Pam Richards, played by Julie Wallace. Pam is counties Assistant District Attorney and is using her political office to recruit members and victims for the coven. The District Attorney (David Bayer) is aware of what is going on, but agrees to look the other way, in exchange for some sexual favors from the girls being recruited. *WITCHBAIT* is fast moving, exciting, sexy and has some classic scenes that will be talked about for a good while.

Some of the scenes we can tell you about, without giving away too much of the story, are for example Mandy's strip scene. Yes, strip scene? In *WITCHBAIT*, her occupation, when she's not witching, is bewitching. And she does an excellent job of it. The customers in the strip bar fall totally under her spell. Never having been a dancer, Mandy delivers a more than credible performance on stage. Along with Kelly Smith,

who plays Tanya, another dancer at the club, they set the mood with their sensuous performances in the opening scenes of the video.

WITCHBAIT manages to carry on the erotic undertones that so many viewers praised in *BLOODSCENT*. Several of the scenes in the video are sexy but still manage to maintain a sense of innocence. During a seduction scene involving Mandy and Julie, they were required to french kiss each other. Neither had ever kissed a girl in a sexual way before. As you'll find out when you watch the outtakes at the end of *WITCHBAIT*, it was no easy chore for them. But they soon managed to get the hang of it and the scene is definitely worth the price of the video.

We decided to maintain the same policy on *WITCHBAIT* as we did with the taping of *BLOODSCENT*, when it came to gore. There is very little of it. Lots of blood, but very little gore. With a cast as pretty as this we figured it wasn't fair to lude them with a lot of fake gore, etc. And there is a certain amount of comic relief. The character of Joey (Tony James) in the original screenplay was described as a slightly under-educated henchman that helps the DA try and put a stop to the coven in the end of the video. We soon found out that Tony was a natural born comedian. His portrayal of Joey was far superior than we ever expected. He manages to make all the faux paux written into the script look natural and work perfectly.

Two additional talented cast members that make their debut in *WITCHBAIT* are Debbie Graves and David Bayer. Both had extensive backgrounds in theater and managed to make the crossover to video with no problem at all. David plays the District Attorney, Hugh Gallagher. (What can I say, we needed a name and that's the only one I could think of.) David comes across as a devious, dishonest and das-



Mandy Leigh puts the bite on Michelle Williams.



Kelly Smith gets attacked by David Bayer who puts realism in his portrayal of Hugh Gallagher by showing how high really picks up girls.



Debbie Graves figured she had to have a bite in her hand to be in this movie and she was right.



Top: Mandy Leigh tries to eliminate all of her co-stars by kinfag newcomer Elisabeth Michaels Bottom left: Bill Randolph fixes Elisabeth's makeup for the 10th time! Bottom: Mandy Leigh... just looking good

tardly public official who uses his office for his own personal satisfactions and capital gain. So I guess you could say he plays the stereotype politician. His lines and actions are tremendous. At times we actually worried whether to trust him on the set or not.

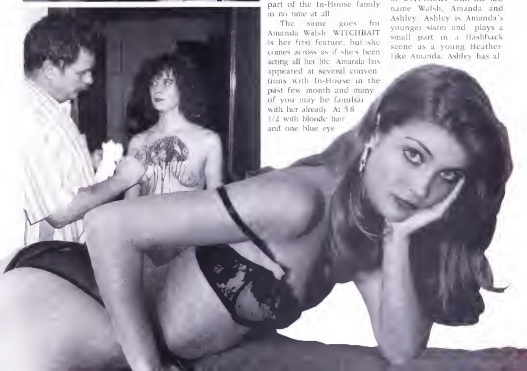
Debbie Graves is cast as Christine Carry, one of the girls that is blackmailed by Pam into having sex with the DA in return for getting her sister, Rachael (Amanda Walsh) off on a drug charge. Debbie showed us all from the first day she stepped onto the set, that she was a pro. Nothing seemed to bother her, she instantly fell into the swing of things and became part of the In-House family in no time at all.

The same goes for Amanda Walsh. *WITCHBAIT* is her first feature, but she comes across as if she's been acting all her life. Amanda has appeared at several conventions with In-House in the past few months and many of you may be familiar with her already. At 5'8 1/2 with blonde hair and one blue eye

and one brown eye, she has a subtle sexiness to her that makes you fall in love with her from the first time you see her. Her character is strong in *WITCHBAIT*. Upon learning that her sister has given herself to the DA to get Rachael off the hook on her drug charge, she confronts April (Mandy Leigh) and threatens to expose April's 'herle witch game' to the police. After a little cat and mouse play, Rachael ends up joining the coven.

Michelle Milano plays Heather, a prostitute recruited as a victim for the coven. Obviously for those of you that saw Michelle as the centerfold in *DRACULINA #24*, you know already that she is beautiful as well as talented. Her character in the video definitely runs into a streak of bad luck. She is used, abused and will be another one that will be talked about for a good while.

There are 2 actresses in *WITCHBAIT* with the last name Walsh, Amanda and Ashley. Ashley is Amanda's younger sister and plays a small part in a flashback scene as a young Heather like Amanda. Ashley has a





ready begun to draw attention. She is scheduled to appear in the next two productions from In-House and roles will be developed to give her a maximum amount of exposure.

Another newcomer to the In-House staff is Elizabeth Michaels. In the beginning of the video, she portrays the character of Jill, a witch who has betrayed the coven. She must pay the price for her mistake, and believe me, she does. Elizabeth has the "girl next door" innocent, but sexy look and will also be appearing in future In-House Productions.

Many of you may not be familiar with Kelly Smith who plays Tanya in the video. She has worked with In-House in the past on video shorts, but this is also her first feature. Kelly's middle name should be talent. She can act, do stunts and creates cartoon-like character voices. She constantly had the entire cast and crew laughing with voices, that were so good, they almost sounded computer generated. At 5'0 tall and 90 pounds, she proves that good things come in small packages.

Let's see now, have we covered everyone? I think so. The only one left is Mandy Leigh! Yes, we saved the best for last. Mandy's career has skyrocketed in the last year. Much of the boost to her career came from you, the DRACULINA readers and



Hugh Gallagher. Since her premier article in Issue #22, Mandy has done 3 sets of trading cards, a half dozen magazine articles, the centerfold in DRACULINA, eight conventions, her own photocomic book, and is currently shooting 15 television shows for Tromax, (the makers of Toxic Avenger). She will be hosting a cable show called Tromaville Cafe, where she plays a waitress turned action news reporter, named Melvina. Melvina is a sexy but somewhat psychotic hostess who dishes up Tromax movies to cable viewers in hilarious skits. The show should hit the cable market sometime around March. I almost forgot, she's also on the cover of this issue of DRACULINA, as if you hadn't noticed.

Averaging 18 hours a day for the last several months, Mandy has also managed to



Top: Elizabeth Michaels
Left & centerfold:
Kelly Smith



maintain her position as Executive Vice President of In-House Productions. She cowrote the screenplay for WITCHBAIT, helped cast it and works as the Assistant Director. Yes, there are some women in the B-movie business that are not only beautiful, but are talented, intelligent and have a head for business. Mandy is quickly at-

taining a superstar status and with the amount of hard work she puts into her career, she deserves it.

With WITCHBAIT her acting talent as well as Julie Wallace's and the others has really begun to show. Usually on a low budget production, the director worries about one or two of the cast members, holding the others



down, because their acting is not up to par. On WITCHBAIT, I never had that worry. All the acting is enthusiastic, credible and far surpassed my expectations. The cast and crew really pulled together and put together a product they can all be proud of.

Again we'd like to thank DRACULINA and its readers for the support you've given us and the independent video market. Now, to answer the question we've heard so much lately... what's next? As usual, you'll hear all the news in DRACULINA first. In March we'll start shooting "Two Times A Vampire III." Yes, we're going back to vampires in the next one again. So many people had asked if we'd do another vampire video and we are. To "bait" you a little I'll tell you that Mandy Leigh plays twin vampire's in the new video. Ashley and Allison Hargrave. Both vampire's—one good, the

other evil. That's all I'll tell you right now.

Back to business a second here. You can order WITCHBAIT now. It's \$34.95 plus \$3.00 shipping. If you don't have BLOODSCENT, you may want to take advantage of a special offer made through DRACULINA only. Order both WITCHBAIT and BLOODSCENT as a combo for \$65.00 and we'll eat the shipping costs. To order, send your check or money order to:

**IN-HOUSE PRODUCTIONS
509 DOUGLAS AVE.
DEPT. D
ELIZABETH, PA 15037**

For information on the Mandy Leigh Fan Club send a SASE to:

**MANDY LEIGH
509 DOUGLAS AVE.
ELIZABETH, PA 15037**



Top left: Amanda Walsh

Top Right: (l to r) David Bayer, Mandy Leigh, Tony James... should these guys be enjoying this?

Left (l to r) Michelle Wilcox is still hanging this basement

David Bayer poses with that shit eating grin while testing his head on Debbie Graves in between takes

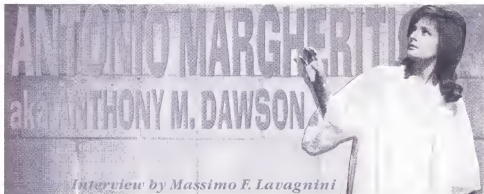
Kelly Smith in her strip scene from WITCHBAIT



Top Left: Julie Wathes
 Top right: Michelle Melina
 Bottom left: Kelly Smith
 Bottom right & next page:
 Mainly Leigh







IN AN OLD INTERVIEW, YOU DECLARED "I'M NOT A DIRECTOR, I'M JUST A BUTCHER WHO SELLS HIS FILMS PER KILO". CAN YOU EXPLAIN THIS STATEMENT?

I was referring to the period in which I was doing splatter films. So tell you the truth, I don't like the blood, even if I made some violent films. One of the reasons why I'm not very satisfied with the remake of *CASTLE OF BLOOD* is because it's in color, and the color of blood makes everything vulgar. With black and white it was all different, the blood gave a different shock. There's no use to cover everything with blood, if the screenplay doesn't request it. Even Visconti has fallen into this trap: *LA CADUTA DEGLI DEI* shows a gruesome massacre of the SS, with the walls splattered by the blood. I do not agree with this way of movie making cinema. The use of blood should be like the use of nudity, the less you see the more you're charmed.

SO YOU'RE ANTI-THETICAL TO THE PHILOSOPHY OF JOE D'AMATO...

Definitively. Take for example Ruggero Deodato. He was my assistant, he's a man who I hold in great esteem, but his films are much too extreme for my tastes.

HOW DID YOU ARRIVE TO DIRECT *SPACE MEN*, YOUR FIRST MOVIE, WHICH CAN BE CONSIDERED THE ARCHETYPAL OF THE ITALIAN SCI-FI?

From poverty! We wanted to do a mainstream picture, but we were lacking the funds... *SPACE MEN* had a budget of 40 million lire. It was all shot in an interior's, we were locked into the studios of Scalera/Titanus Appia. It has been tough to realize it, maybe also because we had no clear ideas. We were firm to Von Braun, the rockets had to send out flames into space and many other incredible things...

HOW MUCH HAVE YOU BEEN

INFLUENCED FROM THE AMERICAN SCI-FI?

The American science fiction had a conception of the space opera very different from us. The choice of sci-fi was a choice of liberty, of fantasy. We wanted to do different films, what was more than science fiction? *SPACE MEN* is all settled into space, I remember that at the time it was defined as "the first space western"... funny!

AFTER *SPACE MEN* YOU MADE SEVERAL OTHER SCI-FI PICTURES. DO YOU HAVE SOME ANECDOTES ABOUT WORKING ON SUCH FILMS AS *THE WILD WILD PLANET*, *WAR OF THE PLANETS*, *WAR BETWEEN THE PLANETS* AND *LA MORTE VIENE DAL PIANETA AYTYN*?

I made an agreement with the Americans, so some of these films were released by MGM. I had two types of cast and the same sets. I shot all the four films in 12 weeks, all back to back! It was really stressing.

CAN YOU TELL US SOME-

THING ABOUT TWO CURIOUS FILMS WHICH APPEAR ON YOUR FILMOGRAPHY, *LA FRECCIA D'ORO* AND *WEIRD WICKED PLANET... A SHOCKUMENTARY*?

LA FRECCIA D'ORO is a very entertaining movie, a fairy tale with Tab Hunter, who at the time was quite famous... He made *CORDURA* for Columbia Pictures, so he was imposed in my cast by MGM. A strange man, a little bit spoiled, but an excellent actor and a great rider. As I told you, the film is a classic fairy tale with a fantastic battle aboard on the flying carpets. The genius fight against the enemy soldiers bombing them from above with big jars full of flour! It was fun doing the special effects, it was the first time in Europe someone used the blue screen. As for *THE WILD WILD PLANET* (*WEIRD WICKED PLANET*), there's nothing exotic in the title, it means "split hair" (laughs). They were the times of MONDO CANE of Jacopetti. *WEIRD WILD PLANET* is a movie which I co-directed with

ANTONIO MARGHERITA / ANTHONY DAWSON FILMOGRAPHY

Five titles - Italian release only, followed by brackets by alternative export titles

- 1960 *SPACE MEN*
- 1961 *IL PIANETA DEGLI UOMINI SPENTUGUERIE PLANETARIE* (THE ARRIVAL OF THE OUTSIDERBATTLE OF THE WORLDS)
- 1962 *LA FRECCIA D'ORO*
- 1963 *IL CROLLO DI ROMA*
- 1964 *ANTHAR L'INVINCIBILE IL MERCANTE DI SCHIAVE*
DANZA MACABRA-TERROR (CASTLE OF BLOOD/CITY OF TERROR)
I GIGANTI DI ROMA
I LUNGHII CAPELLI LA MORTE (THE LONG HAIR OF DEATH)
IL PILO NEL MONDO (WEIRD WICKED WORLD/GO GO WORLD)
co directed with Marco Marzocchi
URSUS IL TERROR DEI KIRGHISI

- LA VERGINE DI NORIMBERGA
- 1966 *I CRIMINALI DELLA GALASSIA* (THE WILD WILD PLANET)
I DIAPANDI VENGONO DA MARTE (WAR OF THE PLANETS)
LA MORTE VIENE DAL PIANETA AYTYN (DIABOL DELLO SPAZIO)
IL PIANETA ERRANTE MISSIONE PIANETA ERRANTE (WAR BETWEEN THE PLANETS)
- 1966 *A 077 SPIDA AI KILLERS* (THE KILLERS ARE CHALLENGED)
OPERAZIONE GOLDMAN (LIGHTNING BOLT)
- 1967 *JOE L'IMPLACABILE DINAMITE JOE*
NIDE S MUORE
- 1968 *IO TI AMO*
JOKO INVODA CIO E MUORI (VENGEANCE)
- 1969 *CONTRATTURA DEL UNNATURAL*
- 1970 *E DIO DISSE A CAINO (AND GOD SAID TO CAIN)*
L'INAFERRABILE INVINCIBILE MISTER INVISIBLE (MR. SUPERINVINCIBLE)
NELLA STRETTA MORSA DEL RAGNO
- 1970 *FINALMENTE LE MILLE E UNA NOTTE*

Marco Vicario, and it was a funny movie made of several episodes with the most curious things of the world... I remember there was a story we didn't shoot in Naples; there was an old man who went to the nearby barracks to sell the urine of ill people with diabetes or some other diseases. The "buyers" of urine were all soldiers who wanted to trick the doctors, to assign them some periods at ease. We didn't shoot this story because I was the only one who found it funny (laughs). For everybody else, it was vulgar.

CAN YOU EXPLAIN TO US WHO HAD THE IDEA FOR CASTLE OF BLOOD?

CASTLE OF BLOOD was a project of Sergio Corbucci. The idea was of his brother, Bruno, who has an English wife called Wilson; this is the reason why he signed the film as 'Gordon Wilson'. 'Jean Grimaldi', Gianni Grimaldi, was the coauthor of the screenplay. The movie should have been made by Sergio, but being too much busy with other films in production, he called me and offered it to me. He asked me to shoot it fast, and I managed to do it in 15 days! The working of CASTLE OF BLOOD was really incredible. To save time and money, we shot some scenes with many cameras with no interruptions. I had three cameras, each one predisposed for a different angle. The first time that the producer watched the dailies, he almost had a heart attack because the material was real chaotic (laughs). But I knew what to do with it... It was the first movie I edited with Colangeli, then we became close friends. It had been very difficult for the actors, who had to act in



succession, passing from different states of mind. I was lucky to have an actor like Georges Riviere, a real talent. In those years he made LE PASSAGE DU RHIN for Andre Cayatte.

NELLA STRETTA MORSA DEL RAGNO IS THE RETELLING OF THE SAME STORY OF CASTLE OF BLOOD...

As I told you, it's a misfortune that the film's in color. Color spoiled the remake of the

magic touch of the original CASTLE OF BLOOD. Six years were passed, we had to do it in widescreen and in color. I really liked the role of Kinski, so I enlarged the role of Edgar Allan Poe with a richer beginning...

HOW WAS KLAUS KINSKI ON THE SET?

I've always quarrelled with him, but I called him for six or seven films. I have to say he had an extraordinary talent in

acting. He was a madman, a superlative madman. He always wanted to shoot something not written on the screenplay, he was always pissed off with the Italian screenwriters... So, when he came on the set to do nothing in particular, like entering a room and saying a cue, I suggested to him to enter from the window so he said "why, I can enter from the door" (laughs). Only in the last films that I did with him could I tell him the truth...

DO YOU THINK THAT IN THE 90'S IT IS STILL POSSIBLE TO DO A THIRD REMAKE OF CASTLE OF BLOOD?

Look, I wanted to do it... in a new sci-fi key. In the deep core of the galaxy, the crew of a spaceship finds a wrecked vessel. An astronaut decides to explore it, and lives the same adventure of CASTLE OF BLOOD. In the ending, the hook of the spaceship kills him, instead of the gate. The same old screenplay. I proposed the subject to Ponti some years ago, and he liked the idea. Unfortunately, we always have found big obstacles in America to do big casts. The costs were prohibitive...

WHAT ABOUT YOUR OTHER HORROR FILMS MADE IN THE 60'S, THE LONG HAIR OF DEATH AND LA VERGINE DI NORIMBERGA.

CASTLE OF BLOOD went so-so at the Italian box office, but it was a good success abroad. So we decided to do two other horror films. I spent three weeks on LA VERGINE DI NORIMBERGA. For LA VERGINE we had Georges Riviere and Christopher Lee... a real Italian gentleman, do you

LA MORTE NEGLI OCCHI DEL GATTO (SEVEN DEAD IN THE CAT'S EYES)
NOVELLE GALEOTTE D'AMORE

1973 MINGI RAGAZZI

1974 DRACULA CERCA SANGUE DI VERGINE E MORI DI SETE (BLOOD FOR DRACULA)

LA PAROLA DI UN FUORILEGGE

LA DOTE: NON BATTE IL SOLE (BLOOD MONEY)

MANONE IL LADRONE

IL MOSTRO E' IN TAVOLA BAIONE FRANKENSTEIN (FLESH FOR FRANKENSTEIN)

WHISKY E FANTASMI

1975 CONTRAPINNA (THE BR-OFFITE SQUEEZE)

LA PAROLA DI UN FUORILEGGE E' LEGGE (TAKE A HARD RIDE)

1976 CON LA RABBIA AGLI OCCHI

LO SGARBO

1979 KILLER FISH AGGIUNTO SUL FONDO

1980 APOCALYPSE DOMANI (CANNIBAL APOCALYPSE/THE CANNIBALS ARE IN THE STREETS/SAVAGE APOCALYPSE/THE SLAUGHTERS/INVASION OF

THE FLESH HUNTERS)

CAR CRASH

L'ULTIMO CACCIATORE (THE LAST HUNTER)

1982 IL CACCIATORE DEL COBRA D'ORO (HUNTERS OF THE GOLDEN COBRA)

RUGA DELL'ARCIPILAGO MALEDETTO (TIGER JOE)

1983 IL MONDO DI YOR (YOR THE HUNTER FROM THE FUTURE)

TORNADO

1984 ARCOBALENO SEVAGGIO - WILD RAINBOW (CODENAME: WILDBEES)

IL SORRANVISTU DELLA CITTA' MORTA (THE ARK OF THE SUN GOD)

1986 COMANDO JEFFORD

LA LEGGENDA DEL RUBINO MARESE (JUNGLE RAIDERS)

1987 L'ISOLA DEL TESORO (SPACE PIRATES/TREASURE ISLAND)

1988 DER COMMANDER

1989 ALIEN DEGLI ABissi (ALIEN FROM THE DEPTHS)

INDIO

1990 INDIO 2 (INDIO 2-THE REVOLT)

1991 GENGIS KHAN

know his real name is Carandini? The working of THE LONG HAIR OF DEATH was more elaborate, with the scenes of the pestilence we had to move many extras, so I spent four or five weeks on the set. To tell you the truth, I'm not very satisfied of how we adapted the screenplay, I thought we could obtain more. It has become more an historical movie than a real horror film.

TALKING ABOUT HISTORICAL MOVIES, YOU DID ALSO I GIGANTI DI ROMA...

I wouldn't call it "historical movie". It's the story of THE GUNS OF NAVARONE made with the catapults... It's curious that for I GIGANTI DI ROMA I had a note from the laboratory of printing who protested for "technical defects" in the sequence where a Roman soldier has the sun behind his shoulders. Actually, I wanted that light effect! I was lucky, because in these years Lelouch invented the "sun in the camera".

IN 1967 YOU MADE NUDE ... SI MUORE, A MOVIE WHICH FROM THE TITLE SOUNDS LIKE IT COULD BE OF REAL INTEREST TO THE READERS OF "DRACULINA"...

A dreadful title for a not-so-bad English script. It was a movie which should have been made by Mario Bava. There weren't many nude shots, just some naked girls under the shower before they died. It's a curious story, with the discovery in the ending of the real identity of the killer.

WHAT ABOUT THE UNNATURAL?

This mistake is all mine! I wrote it. I directed it and I produced it. When I saw it I thought it was very bad, so full of zooms. I shot the movie at the Tirenna Studios. It was a cheap production. Then I made MISTER 51 PERINVISIBLE with Dean Jones. The Disney company gave me the actor, and it was a good success.

HOW DIFFICULT IS IT TO PERSUADE FAMOUS ACTORS TO WORK FOR AN ITALIAN DIRECTOR?

I've always been very frank with my actors. I tell them "you must do it for the money, you won't win a prize, if it's bad it's not released in the States" and these sort of things. For example, I succeeded to get Brian Dennehy for INDIO.

WHY DO YOU DEFINE INDIO A MOVIE "MADE AT THE RIGHT TIME"?

Because usually I arrive late with the themes of my films... INDIO was one of the few I made right on time. It was the first movie of the son of Quinn Francisco. He wasn't a bad actor, even if he wanted to give to his character an appearance of too much intellect... He's still confused, but he will find his way.

HAVE YOU EVER MADE AN EROTIC FILM?

Yes... (embarrassed). It was NOVELLE GALEOTTE D'AMORE, loosely based on the Decameron but much funnier. My friend Lucio Fulci would define it as an alimentary movie. I did it for money, I don't like erotic cinema at all.

WHAT ABOUT MING RAGAZZI, THAT YOU MADE IN 1972?

A very bad title, imposed by the Italian branch of United Artists. In the States, it's known as HERCULES VS KARATE, or something similar. I wrote it with Giorgio Simonelli, and it's a spoof of all those films which infested the world, the martial arts films. It's a buddy movie ala Bud Spencer and Terence Hill. I admit that the title is ridiculous, but a year after MING RAGAZZI I had to undergo another imposition of the producers, who retitled my BLOOD MONEY with the awful LA' DOVE NON BATTE IL SOLE (Note: translated from Italian, the title means "Where the sun doesn't beat" = the ass!). Incredible...

TELL US SOMETHING ABOUT THE TWO FILMS THAT YOU MADE WITH PAUL

MORISSEY, FLESH FOR FRANKENSTEIN AND BLOOD FOR DRACULA.

When Morissey proposed the idea of Andy Warhol to Carlo Ponti, he said "Okay, give me the screenplay" and they brought him 7-8 pages of a very simple outline. Carlo Ponti was very worried, as he already found the financial support for the movies, so he called me and asked me to think of something for these films to shoot in three dimensions. Talking with Morissey and Warhol, I was coauthor of the screenplay but above all I took the engagement to participate with the technical part. I invented all the story of the children, with great happiness of Morissey, because it gave more thickness to the movie, and it was fun to do the 3D FX... The mad who dies falling on a grating, with the guts entering in the camera... At the end I had an unpleasant disagreement with Carlo Ponti, I told him to remove my name from the credits.

LET'S TALK ABOUT APOCALYPSE DOMANI (THE CANNIBALS ARE IN THE STREETS - ONE OF MANY TITLES). I KNEW THAT IN THE ORIGINAL SCREENPLAY BY DARDANO SACCHETTI THERE WAS A SEQUENCE ALMOST HARD-CORE.

(embarrassed) Oh, you mean the scene of the "deep kiss". Well, let's say that I took the liberty to change the screenplay of Dardano, who was probably under the influence of the producer... Honestly, I didn't like the idea of this doctor who suddenly turns into an Emilian sex maniac. It was so vulgar... We shot this sequence in Spain, Madrid in the last days of working. Dardano did a great job on THE LAST HUNTER. It's a shame that I couldn't work with him anymore.

ABOUT YOR - THE HUNTER FROM THE FUTURE, I KNOW YOU MADE TWO DIFFERENT VERSIONS.

One was longer, for television. A good movie, I think, progenitor of the wave of the (continued on page 54)



From l to r, Pamela Sutch
Tina Kausse, Laura Giglio from
ZOMBIE HOLOCAUST.

DEATH SCAM

Well, this **DEATH SCAM** is short and sweet. There wasn't much time between this issue and last, and I forgot to send off the movies to Ray Warren in time to do the reviews. So anyone that sent in a movie recently - be patient - it will be reviewed in the next issue!

In the meantime, here's some reviews of movies that I happened to watch - plus a special guest critique.

CASTLE FREAK

Jeffrey Combs, Barbara Crampton. Written and directed by Stuart Gordon.

To say I was excited when the screener copy of **CASTLE FREAK** arrived would be an understatement. It had been a long time since Crampton, Combs and Gordon linked up - and their past efforts

(**REANIMATOR**, **FROM BEYOND**) are nothing less than horror classics...

The story revolves around the Reilly family, John (Combs), Susan (Crampton) and their daughter (Jessica Dollarhide), when they inherit a castle in Italy. It seems that John's mother was the duchess' sister - and he is the only heir.

This is anything but a happy family, since they are struggling with the loss of their young son, and the blindness of their daughter due to a drunken ride they took with their father that ended in the fatal car crash. Susan is still (justifiably) pissed and refuses to share a room with John, let

alone have sex with him, and this guy is obviously horny.

While the soap opera antics of the Reilly family goes on, a disfigured creature is chained to the wall in the cellar. It eventually breaks free and that's when the proverbial shit hits the fan.

John, after a squabble with his wife, ends up hitting the bottle again and then brings a hooker home with him for a romp in the wine cellar. After much

needed relief of his pent up anguish, he tells the hooker to get lost - and she ends up getting captured by the creature. The cops are quick to point the finger at John for

her disappearance and soon the woman is found in a pool of blood, along with the maid of the castle, and John is taken to jail. By this time John has figured out there is someone else in the castle but is having a hard time convincing anyone of it.

It turns out that the dead duchess was at one time married to John's father, and they had a child. The marriage went sour and John's father ran off with the Duchess' sister and had John back in the States. The Duchess never granted John's father a divorce, and their son was chained up in a dungeon and whipped on a regular basis, creating this older, disfigured, and pissed-off creature out for revenge.

Although this film isn't



bad, it's tough to get into with the same enthusiasm one has while watching REANIMATOR and FROM BEYOND. Where those movies were constantly moving, heavy on the gore and sex, CASTLE FREAK moves at a more snail-like pace giving its decent effects (the creature FX are top notch), and little to no sexual situations.

Crampton looks a little older, but she's still a beauty - but playing a disgruntled mother isn't very enticing. The beautiful Jessica Dollarhide is a newcomer worth keeping an eye out for - hopefully she'll get bigger and better roles in the future.

Even with its decent production values (even though Stuart Gordon movies are low-budget, they never look cheap), great FX, there isn't enough of a story to make CASTLE FREAK the edge-of-your-seat horror/drama it wants to be. I'd rather kick back and re-watch REANIMATOR and FROM BEYOND - which are true Crampton/Combs/Gordon classics - and will always be.

Released by FULL MOON ENTERTAINMENT. Both rated and not rated versions.

CLIVE BARKER'S SALOME & THE FORBIDDEN

Starring Clive Barker, Doug Bradley, Peter Atkins. Directed by Clive Barker.



Redemption films, from England, snagged two films that the now-famous Clive Barker made in the early seventies. Two short films, shot on silent film, that were made before his fame and when he was just some kid wanting to present his images on film.

Now, if you are a Clive Barker fan, you will probably revel in this presentation of stark images across the screen. I'd love to tell you what they are about, but I have no idea. I don't know if they are about anything. We get to see a woman wandering around in SALOME, some dancing lady of weird looking guys. We get to see many early reference to HELLRAISER in THE FORBIDDEN, as well as bugs, a guy skinned and some dude dancing around with a hard-on.

I've really felt out of the underground presentation, and these movies really had no ef-

fect on me. THE FORBIDDEN is presented in negative, so all the images are distorted to begin with... which made it weird from the start.

Probably the most interesting thing about this tape is the short interview at the end with Barker, Bradley and Atkins. They bring up various points about the productions that made me go "oh yeah!", and they made many other interesting comments about movie making in general that I heartily agreed with.

Unfortunately, with my weirdness, I like a story... and these didn't have one. If you are into art films - where striking images entertain you alone - then you'll probably love this. If not, pass it by.

It's best to keep your eye open to this new REDEMPTION USA label. Redemption has rights to a ton of films that will probably make their way over here, and will be worth checking out. To find out more about their videos magazine, books, shirts and other goodies - write to REDEMPTION USA, MORANO MOVIES, 8822 SECOND AVE., NORTH BERGEN, NJ 07047.

COMBIE HOLOCAUST

Starring Pamela Subot, Laura Giglio, Tina Krause.



It's the year 2,008 and the majority of the world has been killed off by a natural disaster. A doctor in charge (Pamela Subot) has perfected brain trans-

plants that allows her to take the brains out of smart old guys and stick them in young dumb guys. She then controls the old men with a electronic device implanted in their brain, which will allow her and her tribe of women to take over the world.

A couple of the girls (Laura Giglio and Tina Krause) are determined to destroy the doctor - and they get the help of mercenaries whose people have been infected with a virus that makes them cannibals, and need flesh on a regular basis. The girls are determined to get the antidote from the doctor.

Sounds pretty complex, but actually this is all spelled out at the beginning of the movie with the rolling credits. Unfortunately,

the rest of the movies isn't that exciting.

Tl;dr, I didn't go into this with any high expectations... I would've been happy with some decent T&A and a couple gore segments. Having women fight with each other as the basis of a storyline, well... sounds like the making of some decent cheap cinema.

The big problem here is most of the women in this movie you don't want to see with clothes on... let alone off! After a while I started to wonder where they dug these girls up at... were they cruising the Jenny Craig Fitness Center late at night? And where is the I&A? The only ones that do show any skin were showing a lot, and I mean rolls!

Actually, there was a basis for a decent movie here - but they just couldn't pull it off. And my complaints about the less than

desirable women isn't a slam against them - anyone should be able to do a movie, but when you promote something as sexually enticing - you should at least be able to deliver the visuals. Not all the girls are ugly by any means. Actually some of the cutest girls were used in minute parts, where you see them, they get killed, it's over! As far as the leads go - they weren't bad - but the only one that was really worth watching was Tina Krause. Tina has a real unique look and if I was WAVE, I'd be promoting her much more - and maybe they'd get somewhere.

WAVE put's out a shit-load of videos. They have a catalog of listings and if you want to learn more about it you should probably send a SASE to: WAVE PRODUCTIONS, PO BOX 83, DELHI, NJ 08313.

Ron Groth got letters printed in two consecutive issues, now we've promoted him to GUEST VIDEO REVIEWER. Next issue he will be EDITOR and then PUBLISHER. Ron, the printing hall for this issue should reach you soon.

JEWEL SHEPARD'S IF I'M SO FAMOUS HOW COME NO ONE'S EVER HEARD OF ME?

The latest offering from the prolific actress/author/producer/director/hot babe Jewel (Return of the Living Dead... Caged Heat 2... Stripped (Freedom) Shepard combines elements of film noir, cinema verity, and America's Funniest Videos to create a motion picture reminiscent of the films of



Orson Welles, Sergei Eisenstein and Russ Meyer. From the teeming milizia of a nameless big city to an intimate and up close examination of the shattered hopes and dreams of a young ingenue, this video takes us around the world in search of the answer to that timeless question which has plagued mankind for all eternity, or at least 1982, "If Jewel's so famous how come no one's ever heard of her?"

Using elements of Greek mythology, apocalyptic visions of the future by a sinister figure wearing a "SECURITY" badge and scenes of comely feminine pulchritude (Note to readers: This means "pretty girls") Shepard weaves a tale of incred-

ible complexity and pathos. We are introduced to Jewel as she emerges from a mystical cobweb like a mischievous sprite (or TUP if you prefer). Next, drawing upon Greek mythology, Jewel crosses the river Styx ferried by Charon (not "koochie koochie" Charro) and he ain't never heard of Jewel either. Is the dark and dank river infested with screaming bats which she winds up in a metaphors for Hades? This is left for the viewer to decide. Cerberus, the multi-headed dog which guards Hades also makes an appearance near the end of the video. Cerberus is played here by Jewel's two fluffy little white dogs, no doubt a compromise made due to budget constraints yet still amazingly effective.

Images of water are used throughout the video to great effect. Water, the catalyst for the veritable origin of life, a symbol of eternal change and the serene beauty of nature, or in this case something to wet down a damn small bikini with. Jewel arises from a stream glistening like a newborn babe emerging from the womb of Mother Nature. And what do newborn babes want? You got it. Breasts. That which furnishes nourishment also nourishes male fantasies and the video does not disappoint in this area either.

From this primal setting we are whisked to the world's greatest Fantasy Factory, the place (continued on page 54)

bloody box cont...

people buy your mag to see beautiful girls with nothing on, in bloody situations. Why not put them in one issue? Girls not to include - Debbie D. I have had enough! I was just at the Chiller convention and saw her, someone do her hair and give her an oil change. Lisa Cook - no news on her body - please keep it that way! Any lady else in the world but those two, they give me the creeps. This is my opinion as a buyer of your mag, not yours, so chicks - if you don't like it get out of the business!

Going back to Mandy, any chance on printing any items such as a Focus on her. So many questions, but I love you and your mag and want to continue to see it growing. Thank God for your existence and your brilliance in making this mag.

Billy Ray
Brooklyn, NY

I think Mandy wants to keep her private life private... to let your imagination go. As far as Michelle Ashton and Nancy Feliciano - it's always a possibility. Falcon is just completing their TALES TO THE END movie, should have something about that in the next issue.

Have'n heard or seen anything about the DRACULINA part you are talking about, since I was originally sent those photo's. N. Julie Strain isn't her sister - and Teri Wegel isn't Julie's sister.

We did cross around the idea of doing the DRACULINA SWIM SUIT ISSUE - "WITHOUT THE SWIM SUITS" - but that's still in the works. No plans on releasing a Mandy FOCUS - but check out our SEDUCTRESS "all photo" comic, coming out in early February.

When

Dear Hugh,

Just wanted to commend you for your DRACULINA FEAR BOOK #3, especially the article by Debbie Rochon. Her thoughts and comments were amazingly open and honest, as well as insightful! And her scorpion costume was an excellent way of showcasing her formidable figure. It's very refreshing for an actress to take the time and energy to use some creativity in coming up with an original and interesting costume to pose in, rather than just go the usual route that everyone else takes.

What do I fear? That an actress of Ms. Rochon's intelligence and beauty fails to capture the kinds of film roles that can reflect such attributes. However, if given a chance to do so, a long and illustrious career undoubtedly awaits her.

Brian de Castro
South Orange, NJ

Hugh,

I've been an avid follower of the B-movie scene, and the magazines it's spawned for some time. I've noticed over the last 6-12 months though, a rapid decline in the publications that I used to buy or a fairly regular basis. Is FILM THREAT VIDEO GUIDE still in business? What happened to TRAILMA, and MONSTER MAKER JOURNAL? I notice DRACULINA seems to be later and later - as well as publications like ALTERNATIVE CINEMA and SCREAM QUEENS ILLUSTRATED.

My local store owner seems to be in turmoil over many distribution changes that occurred over the year and I've noticed a drastic change in his stock. There no longer seems to be the abundance of stuff that I once bought on a regular basis - in actuality his store pretty much sucks anymore.

Is there a danger of DRACULINA going out of business? Is the empire you've built up in danger? I don't want to sound paranoid, but I thought I would go to the source for answers instead of playing this guessing game - hoping you could spill the beans on yours and others publications.

Bill Garnett
Cleveland, OH

The second half of last year proved fatal to all indie publishers. It began with Marvel comics buying out Heroes World Distribution, the third largest comic distributor in the U.S. They went exclusive and refused to carry anyone else's product. Other distributors, who now lost Marvel - a big percentage of their business - tried to obtain their own exclusive contracts. Diamond got DC and a few others, and Capital got Kitchen Sink, and a few others. The comic stores got the shaft - losing the discounts they once received by ordering all their product from one place, now having to order from three or more distributors meaning lower discounts and higher shipping costs.

While all this shit was going on, paper and printing prices started climb. Now we didn't have as good of distribution, and had to pay more to get the product - not a good combination! I think it's inevitable that publications are going to fold.

To rest your uneasiness though, DRACULINA will survive! We still have a good foot hold in the business and in order to counter attack some losses we've suffered, we're launching DRACULINA DIRECT to comic stores - basically our own distribution service (to go hand in hand with others). This will hopefully regain some business we lost and possibly pick up some new (if you

know of any stores interested in this, please send us their address and we'll send them the info). We're also improving on our own mail order business, which has been increasing dramatically over the last few months. We want to be known as the fastest order processors in the business - and now processing mail orders within 24 hours of receipt.

As far as other publications TRAILMA and MONSTER MAKER JOURNAL were both cancelled due to poor sales. The reason on FILM THREAT VIDEO GUIDE is that they are negotiating with a new publisher to take over the magazine on both Williams and Gore have taken on full time jobs outside the magazine - and if when it all re-surfaces, you'd have to ask them ALTERNATIVE CINEMA is also looking for a new publisher, and I don't know the score with SCREAM QUEENS ILLUSTRATED.

Basically, a year ago just about anyone could put almost anything out and make money on it. It's not the case today. Times are definitely tough and I think only the strong will survive the first quarter of '96. As far as DRACULINA PUBLISHING goes - our top three, DRACULINA, GORENTHAI CINEMA and SHE, will weather the storm - but you may see radical changes in other titles we offer in the future.

HG, Sr.

Master publisher. What's left for me to say. You're my idol! D 24 was a total mind blower. You're a wild man. You and them glossy pages of yours.

And all that for just \$5.99! Now I'm not saying you should raise DRACULINA's cover price or anything, but you are making a little profit aren't you? Enough to buy a hotel and some Rock And or something? You gotta keep up your energy you entertainment mogul you.

So what's up with this little project in Texas you were working on? I expect a full report in an up coming issue of DRACULINA.

Speaking of Hugh Gallagher films, here's a little anecdote for you. So I'm away from home filming my big death scene for this VAMPIRE BUSTERS thing and return home to find that my house has been broken into. I quickly scan the premises to find that the only things missing are some video tapes. Out of the couple hundred video tapes, guess which ones they took. Go ahead, guess. Yup, the two Hugh Gallagher movies I had in the house, out of hundreds of tapes, yours were the ones they swiped (namely GORGARM and GOROTICA).

Okay, to be honest, they did take a couple of others, apparently at random because they were just

comprised of various clips off of the TV and stuff but you know there was nothing random about the other two. You know they saw the tapes and packaging and decided to risk death and take them, the little fuckers.

Well, there you have it. But you know what else annoys me besides teenage thugs. It's like this - I write a letter to SCREAM QUEENS ILLUSTRATED just to say to them that I'm not out to slam them and to let them know that their magazine is showing signs of improvement and they go and print the letter in an issue with virtually no horror articles or pictorials in it. I give up. Where did I go wrong? Why do I even bother. Somebody just point me to the nearest bridge so I can take a flying leap.

In other news, I've been writing some songs for a movie called (at least this week's title is) VAMPS. OFADY DREAMGIRLS. The video looks great. I'm anxious to see how it all comes together. I've met a shitload of great people on it too. I'm sure the producers have killed you in on all the details so I won't babble on about it.

Thanks again for the honor of appearing in your fine publication. I'm starting to sound like Fred Glen Ray.

Steve Gatch
Milford, OH

What is this, the third Steve Gatch letter? I'm going to have to give you and Ron Groh your own column (see DEATH SCARS). Well, it gives me the opportunity to run this shot that the producers of VAMPS sent me last issue. Sorry, I chose to run all the ones with the girls in it last issue. I'm such a narrow pig it makes me sick. Now you are immortalized...

Send those letters
good bad & ugly to
DRACULINA
PO BOX 587
GLEN CARBON, IL 62934
fax 618 659 1120



Soundtrack artist, and avid DRACULINA writer Steve Gatch, on the set of VAMPS

RAQUEL GARDNER



JOHN G. MARASSO

In the 1950s there was one exotic and talented actress who made headlines, films and got the romantic attentions of the eccentric billionaire HOWARD HUGHES and the singing legend, FRANK SINATRA. Her name was AVA GARDNER.

In 1995 another actress is turning heads, coming from the world of modeling to acting, turning heads from the guy on the street to SYLVESTER STALLONE. She is RAQUEL GARDNER.

The number one VENUS SWIMWEAR MAGAZINE Model, RAQUEL has turned her notoriety from swimwear modeling to a featured lead in the NEW WORLD TV PRIME TIME SOAP OPERA - a steamy yet sarcastic conical secretary who, in the series, knows everything about everybody. RAQUEL is travelling a high profile road to the "VALLEY OF THE DOLLS".

Take for example an encounter with MR. STALLONE.

"One day, around the time I first was in LA, doing the modeling, I, girlfriend and I went to a party at Stallone's mansion. My girlfriends' boyfriend knew SLY. Anyway, we got to the party only to find out it wasn't a party, but a get together, as the only ones there were me, my girlfriend, her boyfriend, SLY, two "bodyguards", some girl and that's it!"

So, as the evening wore on, SLY kept paying more and more attention to me, ignoring the girl who was "with him". I admire SLY, but as the evening was winding down, and I was just about the last one there - he'd earlier had a bodyguard send the girl home - I told SLY that I was already in a relationship, and would have to give him a rain-check."

RAQUEL didn't want to become yet another photo on SLY's very colorful refrigerator door!

RAQUEL has had featured roles in two genre films, LOOKING ITALIAN, where she had a hot dance scene and in RELUCTANT VAMPIRE co-starring singer/actor ADAM ANT, wherein RAQUEL played the one girl who wouldn't bite, when he tried to put the bite on her in the film, of course!

"I just completed an episode of "SILK STALKINGS" (the hit USA cable detective series which has added new DIRECTOR/WRITER TERI TREAS "ALIEN NATION"). I played a femme fatale who is hired by the niece of a rich man to kill an older man - her uncle. As a stripper named EVE, I finally do him in using army nitrate, only to have his son, who I also hook up with, do me in! It was a first time "bad girl" role for me, and a great five days in San Diego, where the series is shot on location.

Though RAQUEL is mostly recognized from her SWIMWEAR MODELING, her TV and FILM work are getting her more on the street recognition - especially a stint she did on the PSYCHIC CHANNEL NETWORK acting in a reenactment of someones' story. Everyone from family to friends to fans seemed to catch RAQUEL on it, much to her surprise.

Close to her family in Ohio, RAQUEL gave me some random thoughts on things personal and professional. Let me share them with you:

HOBBIES: SCUBA-DIVING is one she learned in Cancun. She ran into (almost) a school of Barracuda while exploring the ocean. For a moment when I heard the word barracudas - I thought she was taking scuba lessons in HOLLYWOOD, CA.

FAVORITE CITY: Cleveland, Ohio (HOME)

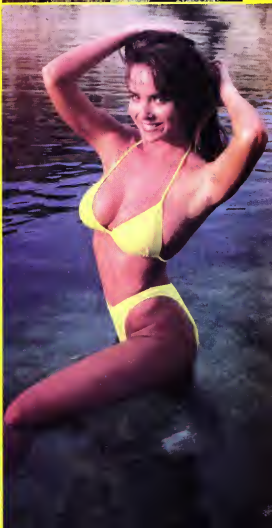
FAVORITE FOODS: Anything healthy. Chocolate (for breakfast sometimes) and as her most favorite anything ITALIAN.

FAVORITE ACTORS & ACTRESSES: CHARLES GRODIN, who offered sage advice, and tried to make the set of the film "TAKING CARE OF BUSINESS" as comfortable as possible for day players, crew and principal cast. ALSO: MERYL STREEP, TOM CRUISE, DE NIRO, BOBBY DUVALL (a particular favorite), DENNIS HOPPER and MEG RYAN. Quite a diverse bunch, which fits quite a diverse talent in RAQUEL.

FAVORITE FILMS: FORREST GUMP, JURASSIC PARK, the STRIBAND/KRISTOFFERSON "STAR IS BORN" and "PRETTY WOMAN".

So far it has been quite an adventure for Raquel Gardner. A slow but steady career build-up that emphasizes gaining visibility by doing noticeable roles that stand out, and now getting in some of the industries hottest projects, like VALLEY OF THE DOLLS, the prime time series derived from the steamy best-selling book (once a film) by Jackie Susann. Marcia Weisman is the expert manager who makes things happen for Raquel.

Raquel Gardner - remember the name: you'll never forget the face, the figure, the talent.





When it comes to making movie magic, the line that divides the larger than life RFFH world from reality can be tantalizingly thin, indeed.

For those who are eager to suspend their disbelief, seated in their local multiplex Cinema, that precarious line is drawn as the lights go down and the Silver Screen comes alive with action, adventure and science-fiction!

After all, when it comes to Hollywood hocus-pocus, things are never what they seem!

But, what happens when sound stage fantasy invades light of day reality?

No one, not fan or actor, is certain exactly what will happen or just where it will end!

That's how young, beautiful and multi-talented actress HILARY SHEPARD was feeling one warm, tropical evening in Hawaii, a few short years ago, when she was filming the genre classic **RADIOACTIVE DREAMS**.

Exhausted after a long, hard day on the set, playing a Baker who is disfigured in a deadly radiation accident, Hilary had nothing more on her mind than grabbing some food, a hot shower and an econo two worth of sleep.

Anxious to get on with her R & R, Hilary left the set in a rush, still clad in leather studded baker gear and looking like

Three Mile Island's resident Alien! Even a gang of Hell's Angels would think twice about crossing her path.

Entering the hotel lobby, Hilary strode purposefully across the plush carpet and was about to enter the Lounge when a young boy's frightened exclamation swiftly brought our Radioactive Baker back down to earth.

Aware that everybody in the lobby was looking at her, out of the corner of their eyes, a soft, embarrassed blush cut through Hilary's brightly glowing Radiation victim makeup.

Meanwhile, the startled boy, who had run over in tears to his mother's side close across the lobby, could not be convinced that a space Alien had not dropped into his madset Coming over to the lounge area, mom (who had not believed a word that her son had said) was equally taken aback upon catching sight of Hilary Shepard aka Radioactive Baker.

Recovering her aplomb and exuding the charm and courtesy that comes so naturally to her, Hilary Shepard allowed her natural personality to shine through the tough as nails Baker exterior and soon made two new friends.

In a matter of moments, Mom and Hilary put the young child at his ease, gently explaining the difference between re-

ality and fantasy.

Talking with Hilary Shepard, one finds that she is as far removed from the genre characters she's played as can be. Hilary is both friendly and extremely intelligent, with a veritable grab-bag of stories about her Moon Picture career.

True, like her character in **RADIOACTIVE DREAMS**, Hilary DOES have a fondness for motorcycles. "I love the feeling of freedom and the machines themselves, from dirt bikes to Harley Davidsons. In fact I did some work for last year's HARLEY DAVIDSON calendar 'scatalog'."

"However", she explained, "with a young child I've had to temper the wild child in me."

Even with a child and all the day to day loving care that the child needs and gets, Hilary is still physically active through exercise and fitness.

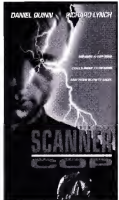
At one point in time Hilary was game to do her own stunt work, which from the producers' viewpoint in the budget world of the B-movies is a bargain, but could have not turned out for the best for the game actress.

"In one scene, again for **RADIOACTIVE DREAMS**, I jumped from a truck moving at thirty miles per hour onto a speeding car and THEN I did a light scene while on the speeding vehicle!"

It seems that speed, guts &

glory run in the family. Hilary's dad played pro football for the Philadelphia Eagles, while her brother has done gridiron duty for both the MIAMI DOLPHINS and the then LA now OAKLAND RAIDERS, the legendary bad boys of football.

"Coming from Long Island, New York always kept a good head on my shoulders regarding the scene out here (LA Hotel California where the telephone interview call began), and I come from good solid stock, with both Russian and Romanian blood in me," Hilary then related an incredible story about the famed earthquake



two years ago.

"The day before the Quake actually happened, I was troubled all day by premonitions, feelings. Something to do with destruction - the house - just something. Anyway, later on, I called the baby sitter, and told her to be extra careful, and to be sure that all the gas in the house was turned off."

Just hours later the Quake struck leaving a path of destruction and debris in its wake-but while shaking up Hilary's home not doing the damage it might have done!

From earthquakes to Freddie Silverman. You know Freddie if you've ever watched TV- MATLOCK, JAKE & THE FATMAN, the PERRY MASON MYSTERIES. Fred produced them all-besides running NBC for years before that! What you maybe didn't know was that when he left NBC to become an indie producer, Fred also got into the record biz. It was Fred who through his record label gave Hilary her first break in this business of show.

Hilary was the singer-bass guitarist in the rock n' roll-pop band AMERICAN GIRLS. They recorded for Fred's music biz associate, the legendary Miles Copeland (CIA, THE POLICE).

Not your usual B-girl, Hilary can do family, acting, daredevil riding...and comedy? Oh, yes! A member of the famed GROUNDLINGS comedy troupe, Hilary was almost a cast member of another rather famed comedy group - SATURDAY NIGHT LIVE!

It was the one night when she was called away to a commitment with her band, that Hilary missed the show at the club the GROUNDLINGS were performing at. This date was the one in which Lorne Michaels, the man behind all cast changes at SATURDAY NIGHT LIVE, decided to hit the club in his never ending search for another Carlin, Akroyd or Chase.

Daryl Hannah -you know the name! I don't have the number-but I do have the news. The news being that "I met Daryl while doing a play," Hilary related, "and we found that we shared some mutual interests, a sort of need for a creative outlet besides the acting."

This creative need has resulted in a new board game cre-

ated by the two and marketed as we speak. In addition, the ladies have several feature projects in development.

An actress of many facets, Hilary has been featured in movies such as PRIVATE RESORT, and TV such as FULL HOUSE, THREE GIRLS THREE (which featured one of her heroes, Twiggy) and MURPHY BROWN.

Yet with all this diversity, it is still the sci-fi horror or genre movies, if you will, that bring our heroine the greatest recognition. From RADIOACTIVE DREAMS to SCANNER COP, this is appropriate for an actress

won't find it.

"In my case I needed a taxi to get into the city to my hotel. But there were no taxis to be found. I was really figuring out creative ways to get to the hotel without a taxi when I was paged and called over to curb-side.

"You wonder just what's going on, but I went - cautiously - but I went!"

"It turned out that a fan of mine had spotted me in the airport, and he was also a legit taxi driver! This was one heck of a fan friendly encounter, and on the ride to the hotel I was only too happy, as tired as I was, to

image of me that is nothing like I really am.

"In Mr. Christmas Dinner I portrayed a young bride who on her wedding day, during the nuptials in fact, vociferously objects to her own wedding. I shock the bridegroom and everyone present.

"Always marching to the beat of his own drummer, Mr. Perkins told me to 'play the scene as though I were a heat seeking missile.'"

If her finished work is any indication, Mr. Anthony Perkins advice to Ms. Hilary Shepard was right on target.

We always seem to want to know more about our favorites, be they B-MOVIE QUEENS or PRO WRESTLERS. Here are some of Hilary's favorites:

Foods include anything healthy-but also FRENCH FRIES.

FILMS include (and note the common thread) WHATEVER HAPPENED TO BABY JANE, THE BAD SEED, and TO KILL A MOCKINGBIRD. All, as Lou Reed might say are films that take you for a walk on the wild side.

Turquoise the color and favorite actors are Johnny Depp and Kirk Douglas.

Hilary also is a fan of the craft of acting and attends classes with the famed, late, WESTERN writer LOUIS L'AMOUR's daughter, ANGELIQUE. Related to this is our heroines love of the west, in particular, Indian artifacts and lore.

Maybe some day, Hilary could team up with actor Sam Elliot, the star of so many of L'AMOUR's finest works adapted for TV. They could journey to New Mexico, where legend has it, certain caves are a portal or window, if you will, back in time.

When you come out the other side, it's said, you find yourself back in the WEST of the 1800s. And you can only hope to find your way back.

In her young life Hilary Shepard has enjoyed a varied and successful career. And it's clear that this is only the beginning!

Not bad for a lady who first got bitten by the acting bug when, as a little girl, Hilary's older sister teased her with a tall story about being Elizabeth Taylor's long lost adopted daughter!



whose favorite holiday is Halloween!

Among Hilary's favorite directors are PIERRE DAVID, the director and producer of SCANNER COP and KEVIN TERRY, who handled directing duties for the Robert Davi co-star PEACEMAKER.

Our star played the role of a forensic specialist in the film. Maybe inspired by Hilary's portrayal, Demi Moore recently went out and optioned hooks on a forensic specialist and pathologist to turn into a series of moving pictures.

Years ago Dick Dreyfuss had his close encounter with Spielberg's visitors from space. Well, let Hilary tell you about HER close encounters. "It was a rainy night in New Orleans and I'd just arrived in the city to begin work on a film. You know how airports are at that late hour. You can search high and low for anything -you

answer all his questions about the FRIDAY THE 13th sequel he recognized me from!"

"I know what it's like to be a fan myself. At a party awhile back I surprised most of my friends by passing up the chance to meet Keith Richards in order to shake hands with one of my favorites, the late Fred Gwynne (of MUNSTERS fame, MY COUSIN VINNY and any credit imaginable)."

In the little known but catch it if you can film MR. CHRISTMAS DINNER, Hilary got a chance at a working encounter with one of the greats Anthony Perkins.

"I found Mr. Perkins to be a classy gentleman and a very supportive actor. He was not at all like the dark, moody image his on screen persona had convinced me he was over years of watching his work. But I guess a lot of the people who see my work may just have an



BRINKE

PJ EVANKO

While promoting her new comic book at the Mid-Ohio-Con, I was provided the opportunity to spend some time with femme fatale Brinke Stevens. A veteran of the low budget movie industry, Brinke has constantly pressed the frontier, striving to become something more than an actress. This self reinvention has enabled her to be a scientist, a model, a dancer, a linguist, a business woman, a writer, an assistant director, a producer, an editor, a journalist, a publisher, and now a comic book super heroine. A diverse and rewarding career anyone would envy. I am constantly amazed by her aptitude for addressing new challenges.

IT IS WELL KNOWN HOW YOU ACCIDENTLY ENTERED ACTING (SEE FOCUS #2 FOR MORE INFORMATION ON THIS), BUT WHEN DID YOU DECIDE TO REMAIN?

I never really decided to remain an actress until I actually sat down and watched myself in a couple of movies. I saw a quality in myself that I thought I never had and I wanted to develop it further.

WAS YOUR FAMILY SUPPORTIVE OF YOUR DECISION TO BECOME AN ACTRESS?

At that point of time in my life, I was already married and living in Los Angeles. It wasn't like I needed the permission of my parents to do this. They were confused at first. It was as though I was running away and joining the circus. Of course, my mother wanted me to go back to school and get my Ph.D., but acting was the right thing for me and they did not vehemently oppose my choice. Eventually, when they saw my work on television, they were very proud of me.

WHAT ARE YOUR FEELINGS ABOUT THE CURRENT STATE OF THE B-MOVIE INDUSTRY?

The B-movie heyday ended around 1991, and the market still hasn't quite recovered from that thundering video crash. Since then, I haven't been offered the same qual-

ity or volume of acting work. Suddenly, there was no middle ground...it was either \$40,000 grade-Z films, or big-budget studio productions. In 1993 & '94, I turned down six lackluster B-movie offers, and instead spent my time developing the comic books, being a journalist, national touring, and so on. The only payoff was a \$3 million dollar film shot in Iowa, MOMMY (Released to video on Nov. 28, 1995.)

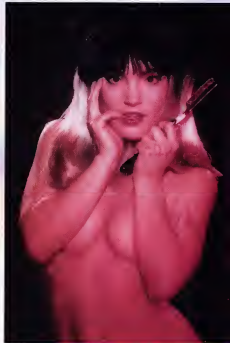
YOU HAVE BEEN BUSY WORKING ON A NUMBER OF FILMS THIS YEAR. CAN YOU TELL ME A LITTLE ABOUT THEM? WHICH ONE DID YOU LIKE WORKING ON THE BEST AND WHY?

By early '95 I was itching to do movie work again. I told my favorite producers that if I couldn't play a lead role, then I wanted the absolute weirdest "character" part in a script. As a result, I had a great time as I worked on five new films in '95:

JACK-0-(Lantern): hit TV and video stores in October, starring Linnea Quigley. Look for unused COVEN footage of me on the background TV set, and a totally silly voice-over.

MASSEUSE: I played a part originally written for a man, as a hotel manager who kicks a deadbeat out for not paying his bill.

INVISIBLE MOM: a big-budget kid's film, starring Dee



Wallace Stone and Stella Stevens. Donning glasses, a sensible tweed suit, and my hair in a tight bun, I played a 1950's psychiatrist at a court sanity hearing.

OVER THE WIRE I made-for-TV movie, where I again took over a male role as a sassy bartender in a cop hangout.

And, of course, my favorite. DROID GUNNER, whose title has officially been changed to CYBERZONE. (Airing on Showtime late '95.) After spending three hours in make-up, I transformed into a ravishing cat-creature and did a sultry striptease on stage! What a rush...

TELL ME WHAT AFFECT THE CYBERZONE EXPERIENCE HAD ON YOU.

After my "I Was an Alien Stripper!" article appeared in FEMME FATALES, I got a lot of incredulous response from fans. Most of them saw through the deliberate "tabloid" headline and appreciated an "inside look" of a woman's psyche. I found stripping on stage to be an incredible ego-boost and made me feel good about myself. It's that palpable sense of an audience's admiration, their attraction, their unflinching interest in me...that's what I need to keep my chin up.

DO YOU HAVE ANY PROJECTS PLANNED FOR NEXT YEAR?

Yes, I have already signed on to do two film projects next year. I will play a New York advertising executive in IL-LICIT DREAMS II, and the lead in the sequel to JACK-O (Lantern). I've also recently finished some photo shoots and these should be appearing in magazines early next year.

HOW DOES YOUR JOURNALISTIC WRITING FIT INTO YOUR CAREER GOALS?

I've always been involved in writing, but I'm doing much more of it lately. Besides my comic book trilogy, I also co-wrote three new screenplays in 1995: PANDORA (a martial arts action-adventure), a

HAUNTING FEAR II sequel, and a big-budget romantic ghost story called THE RETURNING. For the first time, I was published in paperback books this year (I wrote the Foreword for HOT BLOOD #5, and an erotic-horror story for HOT BLOOD #6). As well, I regularly penned articles for FEMME FATALES, ALTERNATIVE CINEMA, NOTORIOUS, and so on.

Bradbury, Heinlein, Asimov, and Andre Norton. Later, I became utterly fascinated with Tamith Lee's stunning visual style. (We even struck up a long-term correspondence after I wrote her a fan letter.) When I finally got around to writing my own novels, I think my style will reflect some of the elements that most impressed me about her work. She truly has a gift for evoking strong emotions by mere



WHAT FORMS OF WRITING DO YOU LIKE? WHAT UNCHARTED TERRITORIES REMAIN FOR YOU?

I enjoy all these forms of writing, yet there's still some unexplored territory for me. Again, I want to focus on my unfinished sci-fi novel, ALMA DANCAY, and a fantasy children's book titled ONK ONK NANO, THE WORLD. It's a sort of a new direction for me, and I'm eager to find more time for it.

WHO WERE YOUR FAVORITE AUTHORS AS A CHILD?

As a kid, I grew up reading

printed words.

YOU JUST ANNOUNCED YOU WILL BE FOLLOWING UP ON YOUR INITIAL "BRINKE OF ETERNITY" COMIC. WITH A "BRINKE OF DESTRUCTION" SERIES. CAN YOU TELL ME ABOUT YOUR PLANS FOR IT?

"BOE" picks up where "BOE" left off. I am stripped of my powers and must struggle to prevent the destruction of the human race. Humanity has been sentenced to death for its ecological crimes with the activation of the Armageddon

Matrix by my half-sister, Arcana. This will be a real uphill struggle for my character, pushing her to the limits, both physically and emotionally.

WILL "BOE" REMAIN A LIMITED SERIES OR WILL IT BE ONGOING?

It is currently planned to be a limited series of three issues. The first issue of "Brinke of Destruction" printed 50,000 copies, so I'm excited about this series. In addition to the regular comic, I will be producing a limited edition package which will include an audio cassette dramatization, recapping Chas's Comics sold out "Brinke of Eternity" issue. This audio will be done as a classic radio play, with great music and sound effects. I feel this will make the characters much more realistic to the reader when they also can hear them.

In addition, if reader response is high, I will release another limited series entitled "Brinke of Madness" next year.

WHEN WILL "BRINKE OF DESTRUCTION" HIT THE COMIC STORES?

The first issue will be in stores December 5th, just in time for the holidays.

ARE YOU TYING OTHER MERCHANDIZING PRODUCTS TO YOUR COMIC?

Yes. I plan on releasing a model kit of my super heroine in England and will be offering it through my fan club. I'm currently negotiating a deal for a CD ROM interactive video game. I am also looking into having an action figure line. So, there's a lot going on relating to my comic book. In addition, I plan on releasing my Private Collection video #3, and other nifty stuff in my next fan club newsletter.

WILL YOU BE DOING ANOTHER PROMOTIONAL TOUR AS WAS DONE WITH "BOE"?

I plan to start touring early next year and continue through May, 1996, running the length of the "Brinke of De-

THE "BRINKE OF" SERIES IS NOT THE FIRST TIME YOU HAVE BEEN PORTRAYED IN COMICS. CAN YOU TELL ME SOMETHING ABOUT TRIP TO TULUM?

Very few people know about Milo Manara's TRIP TO TULUM! Yes, that's me on the graphic novel's cover (wearing a black hat & veil). In 1989, master filmmaker Federico Fellini visited Los Angeles for a week. My actress-friend Christina and I spent the whole magical time with him, and we cherished those memories. Fellini talked about a possible future movie, starring the both of us. Although he passed away before making such a film, it still resulted in this fantasy comic book featuring us as exotic characters. For the most part, they took a lot of creative license! (Like my black '66 Thunderbird was fictionalized to a yellow '59 Cadillac), but I was indeed the inspiration for that imagery.

I'VE HEARD THAT THERE HAVE BEEN SONGS WRITTEN WITH YOU IN MIND. HOW DOES IT FEEL TO BE IMMORTALIZED IN FILM, PAPER, CANVAS, AND SONG?

All the time, fans come to my convention table with drawings of me, songs they've composed for me, screenplays they wrote with me in mind (you name it). Of course, it's incredibly flattering to be seen as a muse, a potent inspiration for others. I can't tell you how many times a person has said to me, 'My fondest wish is to be a writer.' After a few minutes, I've usually managed to give them a rousing pep-talk and convince them to submit an article or story to a certain magazine. A few months later, I often get a follow-up letter, saying they DID it! — they've actually sold their first piece, and just wanted to say a sincere thanks for my belief in them. I think it's perhaps the finest thing I can offer to other people. Sometimes we all need a little extra burst of inspiration to make our dreams a reality.

HAVE YOU EVER FELT EX-

PLOITED BY THE HOLLYWOOD INDUSTRY?

My area of film making, the B-movie industry, is often called 'exploitation films.' I personally have never felt 'exploited.' If anything, I feel I'm exploiting the medium. Everyone I have worked with has been very professional. I don't feel I've ever been forced to do something I didn't want to do in a film, and I was paid for the work I did. However, I do feel exploited by the current Internet, where anybody can download anything. There are a number of photos of me currently on the Internet where I was never paid for my work by the photographer, yet they were sold to various companies and are now available to anyone, for a price. I believe this to be an extremely exploitative industry. I've always tried to control my image and now it's become impossible. Anyone, anywhere, can do have anything in this age of excessive information.

WHAT DO FEEL TO BE YOUR GREATEST ACCOMPLISHMENT TO DATE?

My greatest accomplishment to date? I'd like to think it's been my ability to inspire people to greater heights, and also to make them feel better about themselves. I love to see people walk away from me with a huge smile on their face, suddenly feeling 'special' themselves. One fan told me, 'I came here to meet a star, and I left feeling like one myself!' I genuinely adore everybody, and I know my love for them shines through. In a very cold, harsh, impersonal world, I wonder if my greatest gift is simply caring for everyone. We all need those positive strokes, don't we?

YOU'RE VERY ACTIVE ON THE CONVENTION SCENE. HOW DO YOU FIND THE TIME? DOES IT BECOME A

STRAIN FOR YOU?

I've always loved doing conventions and store appearances. It's such a thrill to meet my audience face-to-face, get into meaningful discussions, and get to know them, and they me, as real people. However I'm really getting tired... I've been traveling so much over the last few years that I now feel like a full time stewardess. After this upcoming "BOD" tour, I'd prefer to stay home for a few months and work on my writing projects (scripts).

novels, and short stories)

HOW DID YOU LIKE WORKING ON GARFIELD AND FRIENDS? HOW DID IT COME ABOUT?

I've done a lot of cartoon voices before, mostly dubbing German cartoons into English. I know a writer on GARFIELD, Mark Evanier. I've known him since the 70's, from the San Diego Comic Con days. Mark wrote the part of "Vivacia" for the episode "The Horror Hostess." It was a real thrill to be a comic character and enter the pop
(continued on page 54)



BIT n' PIECES

Here's a girl to keep your eye's on: Manon Kelley has "teamed up" with J.J. North on various projects, including an elaborate CD-ROM interactive game titled *THE GUARDIAN* (sci-fi themes are stressed). Kelley and North are also going to be featured in *VIRGIN VAMPIRES RED LIPS 2*, to be directed by Maria Ortiz (see Maria's interview). More on Ms. Kelley as it develops.

Manon is seen here reading everyone's favorite magazine.



TIM GREAVES' ONE SHOT PUBLICATIONS presents an in-depth look at **INGRID PITT**, star of such classics as *COUNT-ESS DRACULA* and *THE VAMPIRE LOVERS*.

This 60-page digest is stuffed full of rare stills and has a lengthy interview with Ingrid herself! Although the publication's headquarters is based in England - you can now order the book from his U.S. partner for \$10 (includes shipping) from **KEVIN COLLINS, 2020 EAST 37TH ST., BROOKLYN, NY 11234**. Write to: kevin@collins.com.



MELISSA MOORE - We've ended the comic series - **MELISSA MOORE: BODYGUARD** - with issue #3 due to all the troubles we've had with artists and the distributors. But you can still keep in touch with **MELISSA** at her new fan club address:

MELISSA ANNE MOORE FAN CLUB
PO BOX 802
STILLWATER, MN 55082



DEATH SCAN cont...

where dreams are made and souls lost forever where untold wealth is made and lost overnight and where movies like Hollywood Hot Tubs get made. Of course this place is Hollywood where we witness Jewel fighting against being screwed and at work being photographed behind prison bars, no doubt a thinly veiled reference to the oppression women in the entertainment industry must face.

Next the filmmaker delves into a series of interviews with other stars of the B cinema and we are left wondering why the sudden shift away from Jewel? Then, like a flying insect striking a windshield, we are struck with a revelation these are not other actresses, but merely reflections of Jewel herself. Brilliant. Simply brilliant.

The video does have a happy ending which I will not spoil here. Suffice it to say that the question does not get answered, however the answer does get questioned.

If I'm So Famous How Come No One's Ever Heard of Me? is a complex video that works on

many levels. It works on the VCR in the living room. It also works on the VCR in the basement. And yes, it even works on the VCR in the second story bedroom as well. I imagine it would work in Denver too. A very high level indeed. About a mile I believe.

I highly recommend this video and give it four stars. If you are a fan of the B movie cinema as they say in France you must get this video. I would order two copies because the mainman will probably keep the first copy for himself (he did in my case, the bastard.) This video is unrated but is suitable for teenagers (especially horny nude ones).

JEWEL NAKED AROUND THE WORLD

Jewel's third video entitled Jewel Naked Around the World takes us on an architectural tour around the world to places like Las Vegas, France, Belgium,



Germany, the Netherlands, Luxembourg, and Egypt. We are treated to an up close examination of architecture through the ages, from the mysterious and ancient pyramids of Egypt and Las Vegas in the soaring buttresses of medieval cathedrals to the ultra modern buildings of a bunch of mo animals. The one thing all these magnificent structures have in common is...ummm...what...what's that? You say you don't want me to review the architecture? You don't care about world travel? You want to hear about the naked parts? Well, okay.

For those of you who weren't watching Cinemax on Friday July 18 1997 at 1:00 AM, Jewel includes a bunch of clips from the obscure flick Christina, a movie where Jewel's wardrobe budget was definitely less than ten dollars. Also included are the good parts from My Tutor Zapped and some other unknown movie. There's some non-naked

stuff from Scenes from the Goldmine with another creature goddess, Catherine Mary Stewart, and from the direct to video Rains of Tyrol. In case anyone cares there are also clips from three MTV music videos with Mop, Xzibit, the Revolving Cocks, and White Lion. And there's a whole load of naked stuff from some videos including a nude aerobic workout with Michelle Bauer. How naked is Jewel in all this stuff? Let me just say I'm positive Jewel doesn't have any disgusting tattoos, pierced body parts or plastic parts, just pure natural beauty.

I would have enjoyed the naked parts a lot more a couple of years ago, but now that I know Jewel doesn't like doing this stuff too much, I feel guilty for watching it. So guilty in fact that I recently offered to send Jewel some naked Palamids of myself so we'd be mine equal (yeah right) but she didn't accept my offer. So if you don't feel guilty and the sight of an unbelievably beautiful woman makes you drool, this video will absolutely, positively leave you dehydrated.

MARGHERITI cont...

post atomic films, even if in any YOR the science fiction is contaminated by the prehistoric world. It was adapted by a comic book. In America it has been distributed by Columbia.

TIGER JOE, HUNTERS OF THE GOLDEN COBRA AND THE ARK OF THE SUN GOD ARE BORN AFTER THE SUCCESS OF INDIANA JONES.

To tell the truth the HUNTERS OF THE GOLDEN COBRA was made one year before the second

chapter of INDIANA JONES. I have been accused of copying Spielberg in the sequence of the volcano, but maybe I am the one who has been copied... I copied the idea of the first INDIANA, trying to make a mix of sequel, but probably it was inevitable that Spielberg had to finish his movie with a volcanic explosion.

ARE YOU PREPARING ANY NEW FILMS?

I'm currently working on two films. One's TIME WARRIOR II GUERRERO DEL TIEMPO. It's a

ridiculous idea for me and a lot of fun to do.

WHAT OTHER TELEVISION WORK HAVE YOU DONE OF WHICH OUR READERS MAY NOT BE AWARE?

I was in a soap opera in the mid 80s called DAYS OF OUR LIVES. I worked on it for a year and a half. Some weeks I would work two or three days a week. At other times, I wouldn't work for several months. I was in a dance class and whenever the plot line came back to this one character who took dance lessons there then I would work that day. I was also on the TIM CONWAY SHOW and did a televi-

sion show called THE CHEESEBALL SPECIAL back in the early 80s. I heard it was a big hit in Guam.

son show called THE CHEESEBALL SPECIAL back in the early 80s. I heard it was a big hit in Guam.

HAVING APPEARED ON HARD COPY, JENNY JONES, ENTERTAINMENT TONIGHT, AND DONAHUE, IN RETROSPECT, DO YOU FEEL YOU WERE UNDER GREATER PRESSURE TO PERFORM FOR THE AUDIENCE THEN YOU WOULD HAVE LIKED? DID YOU FEEL TRAPPED?

It's a whole different experience doing talk shows in front of a live audience. At first, my fear was one of ridicule. I feared that the audience would not approve or under-

stand what I do. However, I have found, through my experiences on television, that audiences are completely enthralled by what I and my fellow actresses do. This makes your appearance very rewarding, and you feel more like a live performer. You get an adrenaline rush from a live audience, which doesn't always happen on a set. I especially like it when HARD COPY and ENTERTAINMENT TONIGHT come to my house to interview me at home because it shows a different side of me that fans would not normally get to see.

BRINKE STEVENS
FAN CLUB
8033 Sunset Blvd., #556
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CAN WE TAKE A PICTURE FOR THE READERS OF "ORACULINA"? With pleasure. At least I appear in a cool magazine!

stand what I do. However, I have found, through my experiences on television, that audiences are completely enthralled by what I and my fellow actresses do. This makes your appearance very rewarding, and you feel more like a live performer. You get an adrenaline rush from a live audience, which doesn't always happen on a set. I especially like it when HARD COPY and ENTERTAINMENT TONIGHT come to my house to interview me at home because it shows a different side of me that fans would not normally get to see.

BRINKE STEVENS
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way in which the rights were sold. It was variously edited and received television broadcast play.

WAS THIS A HIT FILM WHEN IT CAME OUT ORIGINALLY?

I don't think so. It took years for it to make the mainstream it did. Like hula hoops, suddenly it just... (continued on page 57)

BRINKE cont...

culture in a new way.

IN THE MID 80'S YOU APPEARED ON AN EPISODE OF TALES FROM THE DARKSIDE. CAN YOU TELL ME A LITTLE ABOUT IT?

It was a story about a wrestler who makes a deal with the devil. As I recall the episode was called "Basher Malone". I played the role of a Cyndi Lauper-type of character who hangs out at wrestling matches. I had on a black leather mini-skirt and a spiky-black punk wig, so I'm not easily recognizable. It plays on the SCI FI channel, from time to time. I still get those re-

BERGER cont...

recut actors. I did some work on the legitimate stage through. The only other I had was to do a CARINAK OP SOULS. It's a couple of years ago. I said, "If you're going to do it, call me. I'm ready." And since then, I have not heard of other thing. That wasn't Herk

DO YOU TELL US SOMETHING ABOUT HOW THE ORIGINAL RELEASING OF CARNIVAL WAS HANDLED IN 1982?

Harvey who suggested this. It was professional people who were devotees of the original who wanted to make a sequel.

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LEGEND OF BLOOD LUST (audio) used film also known as THE FEMALE BUTCHER
A LONG LIPS IN A DAY - Italian gangster film
TINA ALMOST VIDEOS:
THE MOST SILENT SIGN OF CANALS
VIOLENCE (audio) sexual violence of slasher film known as I.E. in TORINO
PELLING CANOVAS - available in both English and Italian versions - get both for \$29.95
CANOVAS (audio) Two canovans in this obscure version of Canova's science fiction
MURDER - "me" the fellow victim for an obscure Italian film with Lino Tognazzi
LIFE OF A MAN (audio) Two canovans with Klaus Kinski - lots of nudity as she is tied up in a stronger, stronger version, recommended.

MICHELLE BAKER VIDEOS:

SECRET DUTY (audio) Michelle is mistreated with a devil cult and a psycho killer
MICHELLE BAKER GIRLS (full frontal nudity)
Nervous 3 mixed Italian film with Michelle and Lino Tognazzi - also released in video
VERY BRIGHT BAKER GIRLS (audio) record brings back Michelle for more sexy action
THE MACHINE OF BRIGHT BAKER GIRLS - this documentary takes you into Michelle's world
chewing her Michelle and Lino Tognazzi film this infamous Italian film, see all the articles
CARB FLESH (audio) Michelle's doublet had no film made under the name "The Sex"
BARK GIRLS (XXX) The only film where Michelle performs nervous infelicit
BLONDED GIRLS AGENT (full frontal nudity) Michelle runs a wild sisters girl which includes Michelle's favorite scene
this obscure Italian film under phony names

INVASION OF THE SCREAM QUEENS -

documentary featuring long interviews with Michelle, Brinke Stevens, Melissa Moore, and JANE BROWN WOODRUFF (full frontal nudity)
Michelle is the preferred mistress of a group of women film - much painful to watch great orgasm achieved by Michelle.
NIGHTMARE SISTERS (audio) - very rare actual version of this 1987 horror classic
FATAL EXPOSURE (full frontal nudity) Early footage film made by Michelle as "The Snow"
SCARLET SUBVERSIVE (full frontal nudity) another early film's footage classic with Michelle
LARA LEE (REBELLIOUS SPIRIT)
MELISSA MOORE (full frontal nudity) slasher sex film with Klaus Kinski
REVIEWS WOODRUFF (full frontal nudity) some version of Italian vampire variety
GIRL ON ROOM 24 - Italian classic variety
JUSTINE (audio) Sex canovans with Jack. PINKITA is this French version of De Sade.

SANTA CRISTINA VIDEOS:

SANTA CRISTINA FILM - Italian sex comedy about heavy sexual
WHEN WOMEN LOSE THEIR TEARS
DE SADE (audio) used German version of rare Italian film of the 1940s. English version also available, both for \$29.95
CANOVAS (audio) Santa is rare Italian film not to be confused with FETAL version
CROSS OF IRON - Santa with James Groom.

JANE BROWN VIDEOS:

LA PIETRA (full frontal nudity) Jane has a lesbian love affair with Maruschka Demers in this French horror classic
I LOVE YOU MORE THAN MYSELF (full frontal nudity) very X-rated French drama with Jane's lesbian love affair with Maruschka Demers in this French horror classic
I LOVE YOU MORE THAN MYSELF (full frontal nudity) very X-rated French drama with Jane's lesbian love affair with Maruschka Demers in this French horror classic

CORRINE CORRIE VIDEOS:

STORY OF A (full frontal nudity). Corrie is the object of lust in a game of seduction film
JANIS (full frontal nudity) Corrie is a lesbian love affair with Terrence Stamp
8 DAYS IN PARIS (audio)
YOR - MYSTER FROM THE FUTURE
THE DEVIL'S HOUSE (full frontal nudity) sexual perversion from Italian director Lucio Fulci
TWO OF ONE (audio) French version with full frontal nudity.

COLLUSION TRINITY VIDEOS:

TRINITY OF ONE (audio) French version with full frontal nudity.
SEMI CEE (aka "Pierce Pen") - full frontal nudity. The Colleson film is one with Christopher (Nancy of Brandy) Matthews and other X-rated Italian sex scene with each other which is definitely X-rated material
RESTRUCTURE DANCE VIDEOS:

THE SILENCE (aka "Serenity") full frontal nudity) our all-time favorite Italian film video which makes "Serenity" for audio and music. She plays the reincarnation of a witch who was burned in the stake 400 years ago. Lots of medieval torture and rape scene with naked women being tortured by suspension.
THE BLACK PEARL (audio) Reviewer suggests that her new husband may be a psychotic killer. Edward is a huge phony castle which leads this expensive production into great atmosphere.
CORRIE (audio) featured in a very rare version of a WOMAN'S REVOLUTION (with Lucio Fulci) which is a French film - features in a French film - a private film, she gets out and then, home her husband out of a man's prison by being a stolen helicopter into the prison yard. (English subtitles)
THE NIGHT OF THE HORROR - This eye throbbing horror movie features Corrie in an all-star cast.

ELISE DELPHY VIDEOS:

THE PASSION OF ELISE (full frontal nudity) one of the sexiest of "White" and "Killing Star" most want to see her most explicit film she plays a medical girl who is repeatedly raped by her father and she decides to kill her MURDER (audio) Jules made her film debut on this very rare film in director Jean Luc Godard. With English subtitles
YVES VIGOR - Jules co-stars with Jean Shepard
ELISE DELPHY - Jules plays a nude girl who falls in love with a girl during WWII
CATHERINE DENVER VIDEOS:

LELA (aka La Cagna, nudity) Catherine is on a desert island with Marcello. When the wilderness kills her dog, she goes back to the dogs place by wearing a collar. Licking Marcello's hand, and licking milk. Very strange erotic drama from director of "La Grande Bouffe" and "The Last Woman".
A VERY PREGNANT MAN - her husband is pregnant in this Italian comedy.

THE SILENCE AND VICE - Catherine stars in her best film for husband Roger Vadim. This is a French version of the Marquis De Sade novel "Justine" and "Juliette". Catherin's government, recommended REFLECTION - Catherine's Catherin for Romeo Polanski, she plays a private girl who studies in death any man who makes sexual overtures.
MARI SCHKA BROTHERS VIDEOS:

ONLINE CAR FLESH (full frontal nudity) This is the XXX version concerning the infamous "sex" scene filmed in Barcelona with a man in a car with a major European scene.
BROTHERS VIDEOS (full frontal nudity) - the stars in very crime drama from Jean Luc Godard.
ROCK TASTY ARE THE WHITE HORSE - Maruschka Demers is a "Red" the world, do gender who goes in Africa to help dead starving children. But when she meets a beautiful girl, the female devil she'll rather eat her" instead, it's directed from the infamous director of "The Last Woman

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Elisabeth

Send your letters to Elisabeth! She is real - and she is ready to answer all! Letters with Elisabeth's replies will appear in issue #26 - so send your questions to: DRACULINA - attn: ELISABETH - PO BOX 587 - GLEN CARBON, IL 62034. Or fax it to 618-659-1129.

BERGER cont...

started affecting people in a way that none of us, including the director, had ever possibly anticipated. Now, to many people it is a very important film. We thought it was going to be a second lesson to a film and do the drive-ins and do television and that would be the end of it.

COULD YOU TELL US ABOUT THE ORIGINAL PREMIERE OF CARNIVAL?

It was very minor. We premiered it in Lawrence. We just re-premiered it a couple of years ago and there was a big spread in "People" Magazine about it. In the last ten years it became a cult classic from television viewings, videos and the like.

WHAT WERE YOU PAID TO CO-STAR IN CARNIVAL?

\$200 total.

COULD YOU TELL US ABOUT THE PROMOTING OR PUBLICITY OF THIS PICTURE?

It came out with posters, the pressbook, everything. In the pressbook they did a bio of me and that was virtually all lies, all manufactured.

HAVE YOU STAYED IN TOUCH WITH OTHER CAST MEMBERS?

No. I just started getting involved somewhat. We did the re-premiere in Lawrence awhile back, as I said, and that's the first time I'd seen Candace since we shot the film. I have seen Herb Harkness from time to time. He's in retirement and lives in Lawrence, Kansas. He's a brilliant and talented man. I loved working with him. Candace still acts occasionally, but she writes a lot now. She's headquartered in Beverly Hills, and she does novels. **DO YOU EVER PLAN TO MAKE OTHER MOVIES WITH HERK**

HARVEY?

We were going to do a second film called FLANNAGAN'S SMOKE by the same team (writer, director) and myself, but they couldn't raise the financing for it.

HOW WOULD YOU LIKE TO SUM UP YOUR FEELINGS ABOUT THE CARNIVAL OF SOULS EXPERIENCE?

I'm amazed, constantly, at what happened when a group of people got together and inadvertently created a classic. What we were trying to do was simply make a low-budget horror film. I think it's the same thing that happened with a lot of Hollywood films in the 30's and 40's, like CASABLANCA. No one was trying to make a classic with that one. CASABLANCA was written and rewritten on a set virtually. Suddenly, the creators discover that they've got something that is really rather remarkable. A lot of that has to do with Herk's instincts, in our case, as a cinematographer and director. I think what he did was create a kind of style that a lot of other directors have tried to emulate. That's what I think is largely responsible for affecting so many people. Now I can almost never go anywhere without somebody recognizing me as someone in the film.

SOMEONE YOU RUN THE THEATER DEPARTMENT AT THE UNIVERSITY OF HOUSTON, DO YOU EVER SHOW THIS FILM TO YOUR STUDENTS?

No. I wouldn't do that. Many of the students have seen the film. I try to teach acting pretty seriously and in my view, I did such bad acting in that. It's not an example of what I would like to teach my students. I've told them about it, they know about it, I've told them stories about it. They run the film at parties and stuff, but that's where it ends.

Hey Boys and Ghouls!!! We all know that life can be tough at times, often so frustrating you'd like to rip your hair out (or someone else's). So many confusing topics ... and so many questions. Well, if you're in need of answers, advice, or just seek some reassurance, I'm here to help. I've certainly been around long enough to know what I'm talking about! So send me your questions, queries, problems, issues, doubts, and disputes and I'll answer them as best I can. Feel free to ask me anything on any topic ... sex, dating, love, fashion, music, movies, murder, torture, dismemberment, you get the picture! Obviously we're not talking "Dear Abby" here!! So don't chicken out—send me any-soaked clothing ... well, let's just stick to letters! And get your advice from the expert on life, love and revenge! Remember, don't get mad—get even! Send all matters of life and death (or undead in my case) to Elisabeth in care of Dracula Publishing. Start bitching and moaning now!!! I'll be waiting to sink my fangs into your life's problems!



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DO YOU PLAN TO APPEAR AT OTHER NOSTALGIA CONVENTIONS?

Well, I appeared at the American Film Festival in Dallas, but the Sargazer meteorology show is the first of its type I've ever done.

ARE YOU PLANNING TO BECOME MORE AVAILABLE, DO MORE CONVENTIONS IN THE FUTURE?

I'd be real interested. It was a fun thing to do. I really enjoyed it. So, given the time, if it all worked out, I'd be happy to do another convention.

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Gallagher is someone to carefully watch over the next few years. His low-budget effort here is quite remarkable. — Tom Brown, THE R'S NEST

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he's not
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to enjoy
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stimulation

Joe Bob Briggs, DRIVE-IN MOVIE
(1)

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